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# *Illustrated Books of the Past Four Centuries*



*A Record of the Exhibition Held in the Print Gallery of  
The New York Public Library in 1919*

By FRANK WEITENKAMPF, L.H.D.  
*Chief, Arts and Prints Division*



*New York*  
THE NEW YORK PUBLIC LIBRARY  
*1920*



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# ILLUSTRATED BOOKS OF THE PAST FOUR CENTURIES

A RECORD OF THE EXHIBITION HELD IN THE PRINT  
GALLERY OF THE NEW YORK PUBLIC LIBRARY IN 1919

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BY FRANK WEITENKAMPF  
Chief, Arts and Prints Division

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Certain well-known artists, such as Forain, Steinlen, or our own C. D. Gibson, do not appear in the present exhibition because they belong to the class which, for want of a better term, is designated by the inclusive name "cartoonists," and are only incidentally illustrators.

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THE present list of exhibits and labels practically reproduces the exhibition in text, with the addition of a few notes.\*

There are a certain number of noteworthy examples of book-illustration whose inclusion in such an exhibition could not be questioned. On the other hand, in not a few cases, another book might just as well have been shown as the one selected. That applies particularly to those not of the very first importance. Personal preferences on the one hand, and possible lacunæ in the collection of material at one's disposal on the other, may at times determine choice. Similarly, selection of a given illustration in a book does not necessarily mean that another one would not have been every bit as effective. Some of the books exhibited clearly illustrate not so much fine book-making as what was considered fine book-making in their day. In the end, then, the present annotated catalogue is a record of one attempt to trace graphically the development of a branch of art that has been peculiarly near to the people for over four hundred years. If there is any help in this to anyone planning a similar display, so much the better.

In the notes appended to the titles, two things have been especially kept in view: the tracing of the development of the art, and the emphasizing of the important place that pure line drawing has held in the successful achievement of the book harmonious in all its parts. Apart from all that, the illustrations exhibited here cover so wide a field of racial, national, and individual expression, and so long and varying a stretch of time, that there is something of interest for every taste.

Notes in italics indicate the place at which the book is opened for display.

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The names in parentheses, following titles in this list, refer to works in which the books exhibited are noted. These works, and those referred to (not by full title) in quoted notes, are indicated as follows:

Bartsch: Bartsch, Adam. *Le peintre graveur*. Vienne, 1803-21. 21 v.

Beraldi: Beraldi, Henri. *Les graveurs du XIX<sup>e</sup> siècle*. Paris, 1885-92. 12 v.

Bohatta: Bohatta, Hanns. *Bibliographie der livres d'heures (Horae B. M. V.)...des XV. und XVI. Jahrhunderts*. Wien, 1909.

Brivois: Brivois, Jules. *Guide de l'amateur. Bibliographie des ouvrages illustrées du XIX<sup>e</sup> siècle, principalement des livres à gravures sur bois*. Paris, 1883.

Cohen: Cohen, Henri. *Guide de l'amateur de livres à gravures du XVIII<sup>e</sup> siècle*. Sixième édition, revue, corrigée et considérablement augmentée par Seymour de Ricci. Paris, 1912.

Crane: Crane, Walter. *Of the decorative illustration of books old and new*. London, 1896.

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\* An article describing the exhibition appeared in the Library's Bulletin for May, 1919.

- Hayden: Hayden, A. Chats on old prints. New York, 1906.
- Lippmann: Lippmann, F. Art of wood-engraving in Italy in the 15th century. London, 1888.
- Pennell: Pennell, J. Modern illustration. London, 1895.
- Pennell Pen: Pennell, J. Pen drawing and pen draughtsmen... London, 1889.
- Perrins: Italian book-illustrations and early printing; a catalogue of early Italian books in the library of C. W. Dyson Perrins. [Introduction by Alfred W. Pollard.] Oxford, 1914.
- Pollard: Pollard, A. W. Early illustrated books. London, 1893.
- Pollard Fine: Pollard, A. W. Fine books. London [1912].
- Salaman: Modern book illustrators and their work. Text by M. C. Salaman. London: "The Studio," 1914.
- Weitenkampf: Weitenkampf, F. How to appreciate prints. New York, 1916.
- Weitenkampf Graphic: Weitenkampf, F. American graphic art. New York, 1912.
- White: White, Gleeson. English illustration. "The Sixties": 1855-70. Westminster, 1897.
- Further titles of books on the subject will be found in the first section of the exhibition.

### ORDER OF ARRANGEMENT

The first section is introductory. The second and third, just as obviously, are of a general nature and do not fit easily into any of the following groups. With the fourth ("Italian books, 15th-16th centuries") begins the record, in chronological order, of the historical development of illustration.

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|---|--|
| SOME BOOKS ON THE HISTORY OF BOOK-ILLUSTRATION, No. 1-14.   | FRENCH, 19TH CENTURY: WOOD ENGRAVINGS, No. 134-150.  |
| GROUP OF BOOKS SHOWING THE TASTE OF THE PERIOD 1820-1850 IN ENGLAND AND THE UNITED STATES, No. 15-27. | GERMAN, 19TH CENTURY: WOOD ENGRAVINGS, No. 151-166.  |
| MAPS AS ELEMENTS OF BOOK DECORATION, No. 28-31.   | ENGLISH, 19TH CENTURY: WOOD ENGRAVINGS, No. 167-198.   |
| ITALIAN BOOKS, 15TH - 16TH CENTURIES, No. 32-44.  | UNITED STATES, 19TH CENTURY: WOOD ENGRAVINGS, No. 199-213.                                   |
| GERMAN BOOKS, 15TH - 16TH CENTURIES, No. 45-64.   | PROCESS WORK: PAINTED ILLUSTRATION, No. 214-219.   |
| ENGLISH BOOKS, 15TH - 16TH CENTURIES, No. 65-68.  | PEN-AND-INK, No. 220-231.  |
| FRENCH BOOKS, 15TH - 16TH CENTURIES, No. 69-88.   | SOME 19TH CENTURY EFFORTS IN THE UNITED STATES TO PRODUCE THE "BOOK BEAUTIFUL," No. 232-240. |
| FRENCH BOOKS, 18TH CENTURY, No. 89-107.   | SOME PRINCIPLES OF HARMONIOUS BOOK-MAKING, No. 241-243.                                      |
| LINE ENGRAVING AND MEZZOTINT, 19TH CENTURY, No. 108-113.  | ILLUSTRATIONS IN COLOR, No. 244-266.   |
| ETCHED ILLUSTRATION, 19TH CENTURY, No. 114-121.   |  |
| LITHOGRAPHY IN THE SERVICE OF BOOK-ILLUSTRATION, No. 122-133.   |  |

### SOME BOOKS ON THE HISTORY OF BOOK-ILLUSTRATION

1. Kristeller, Paul. Early Florentine woodcuts; with an annotated list of Florentine illustrated books. London, 1897. 4°. *Title-page.*
2. Perrins, C. W. Dyson. Italian book-illustrations and early printing; a catalogue of early Italian books in the library of C. W. Dyson Perrins. Oxford: University Press, 1914. illus. 4°. *Page 101. Franchini Gafori Landensis. Musice actionis. Liber primus.*
3. Massena, Victor, 4. prince d'Essling, duc de Rivoli. Études sur l'art de la gravure sur bois à Venise. Les livres à figures vénitiens de la fin du xv<sup>e</sup> siècle et du commencement du xvi<sup>e</sup>. Florence, 1907-10. 4 v. illus. f°. *2e partie, 2, title-page. 1re partie, 2, Plutarch, Vitae, 8 June, 1496. Theser Vita.*
4. Renouvier, Jules. Des gravures en bois dans les livres d'Anthoine Verard. Paris, 1859. 8°. *Title-page.*
5. Kutschmann, Th. Geschichte der deutschen Illustration vom ersten Auftreten des Holzschnitts bis auf die Gegenwart. Goslar [1899]. 2 v. f°. *Title-page of v. 1.*
6. Muther, Richard. Die deutsche Bücherillustration der Gothik und Frührenaissance (1460-1530). München, 1884. 2 v. illus. 4°. *Title-page of v. 1.*
7. Worringer, Wilhelm. Die altdeutsche Buchillustration... München, 1912. illus. 4°. (Klassische Illustratoren.) *Title-page.*



*History of Book-Illustration, continued.*

8. **Cohen, Henri.** Guide de l'amateur de livres à gravures du XVIII<sup>e</sup> siècle. Sixième édition, revue, corrigée, et considérablement augmentée par Seymour de Ricci. Paris, 1912. 8°.

*Title-page of 5th edition, 1886, edited by Roger Portalis.*

9. **Hausenstein, Wilhelm.** Rokoko; französische und deutsche Illustratoren des achtzehnten Jahrhunderts... München, 1912. illus. 4°. (Klassische Illustratoren.)

*Title-page.*

10. **Portalis, Roger, baron.** Les dessinateurs d'illustrations au 18<sup>e</sup> siècle. Paris, 1877. 2 v. 8°.

*Title-page of v. 1.*

11. **Brivois, Jules.** Guide de l'amateur. Bibliographie des ouvrages illustrés du XIX<sup>e</sup> siècle. Paris, 1883. 4°.

*Title-page.*

12. **Hardie, Martin.** English coloured books. London [1906]. 4° (Connoisseur's library.)

*Title-page.*

13. **Bayard, Émile.** L'illustration et les illustrateurs... Avec une préface par Henry Havard. Paris, 1898. 4°

*Title-page.*

14. **Pauli, Gustav.** Das Bilderbuch. (Dekorative Kunst, v. 8, May, 1902, p. 273.)

*Title.*

## GROUP OF BOOKS SHOWING THE TASTE OF THE PERIOD 1820 - 1850 IN ENGLAND AND THE UNITED STATES

"Line engraving...with the introduction of steel plates, about 1820, and steel facing...increased in popularity. For several decades it was extensively used for illustrating... There were 'Byron Beauties' (1836), 'Waverley Gallery' (1840) and similar collections prepared under the superintendence of Heath, or Finden, or some other noted engraver of the day... There were 'annuals' galore, with frontispieces representing the pretty, insipid, long-curved beauties so admired in those days. There were gift books, 'an elegant accession to the drawing-room table,' as one advertisement puts it. Even Greenwood and Auburn cemeteries were each pictured in a sumptuous volume!

"The general run of this work, smooth, nice, 'highly finished' says the title of 'Gems of Beauty,' elementary in its expression of obvious sentiment, was an embodiment of mere and undiluted craftsmanship. Commercialism and the desire for cheaper and more rapid methods naturally favored this attitude, and we find an immense amount of dull work as the legacy of the first half of the nineteenth century." — Weitenkamp, p. 86-87.

15. **Talisman for 1830.** New York, 1829. 12°.

Line engravings by Durand, Maverick, Kearney, Kelley, Gimber, Childs, Tucker, reproducing works by American painters — R. W. Weir, H. Inman, T. S. Cummings, S. F. B. Morse, T. Cole.

*Engraved title-page, by Wm. Hoogland, and frontispiece by Geo. W. Hatch after H. Inman.*

16. **The Token and Atlantic souvenir for 1838.** Edited by A. G. Goodrich. Boston, 1838.

The illustrations are line engravings by J. A. Adams, E. Gallaudet, J. Andrews, C. Jewett, J. Smillie, G. H. Cushman, G. B. Ellis, and J. Cheney, after J. G. Chapman, G. S. Newton, Healy, G. L. Brown, and Woolaston.

*Engraved title-page and frontispiece, both by John Gadsby Chapman.*

17. **The Opal.** A pure gift for the Holy Days. Edited by N. P. Willis. Illustrated by J. G. Chapman. New York, 1844.

The illustrations are all in line (mainly etched), excepting the frontispiece, which is in mezzotint.

*Title and frontispiece.*

18. **The Gem of the season.** Edited by J. H. Agnew. Twenty plates by Sartain. New York, 1846.

Mezzotints, some after drawings by John Martin, Danby, W. Kidd, but mostly after paintings by Reynolds, Kauffman, C. R. Leslie, etc.

*Title-page engraved on wood (Herrick del. & sc.) and frontispiece by John Sartain.*

19. **Forget me not for 1849.** Edited by Alfred A. Phillips. New York.

The illustrations are mezzotints by A. H. Ritchie after Parris, Stephanoff, J. Horsley, Mlle. Boulanger, E. M. Ward, A. Johnston, F. Rochard, and K. Meadows.

*Lithographed title-page in colors, and frontispiece.*

20. **The Magnolia; or, Gift-book of friendship.** Edited by Clara Arnold. New York [1855?]. 12°.

Line engravings by O. Pelton, J. A. Rolph; mezzotints by H. W. Smith, Sartain.

*Title (lithographed, in color) and frontispiece by Pelton.*

21. **Green-Wood** illustrated in highly finished line engravings. From drawings taken on the spot by James Smillie. The descriptive notices by N. Cleaveland. New York, 1847. 4°.

The plates were engraved in line by James Smillie, R. Hinshelwood, John A. Rolph, Rice & Buttre, O. G. Hanks, and Wm. Lawrence.

*One of the plates ("Bayside Ave., Fern Hill," by Hinshelwood), paper cover of one of the parts in which the work was published, and binding in black and gold.*

22. **Godey's Lady's Book.** Title for 1854, E. E. Tucker sc. Vignette within ornamental border represents "Time in search of Cupid."

*British and American Taste, 1820-50, cont'd.*

23. **Landscape** illustrations for the Waverly novels, with descriptions of the views. London, 1834.

The illustrations are line engravings, *engraved by E. Finden*, after D. Roberts, J. D. Harding, P. Dewint, G. Cattermole, C. Stanfield, G. F. Robson, W. Daniell, S. Prout and others.

*Title-page and plate "Heart of Mid Lothian. The Tolbooth. Painted by A. Nasmyth," with text for the same.*

24. **Jennings' Landscape annual** for 1835: Tourist in Spain, by Thomas Roscoe. Illustrated from drawings by David Roberts. London, 1835.

The drawings are reproduced in line-engraving by J. Fisher, J. C. Armytage, Freebairn, etc., and there are also vignettes engraved on wood.

*Engraved title-page by E. Goodall and frontispiece by J. Fisher.*

25. **Pictorial album**; or, Cabinet of paintings for the year 1837. Containing eleven designs, executed in oil colors, by G. Baxter. From the original pictures, with

illustrations in verse and prose. London: Chapman & Hall, n. d. 8°

In this book the prevailing taste for the "keep-sake" has enlisted Baxter's services. The color-plates reproduce paintings by Miss Corbaux, R. and W. Westall, S. Prout, Miss Sharpe, G. Barnard, Wm. Pickersgill, G. Jones, Mrs. Seyffarth, and J. Holland.

*Title after Miss F. Corbaux; frontispiece after R. Westall.*

26. **Gems of beauty**, displayed in a series of highly finished engravings of various subjects. From designs by E. T. Parris, G. Cattermole, J. R. Herbert, and E. Corbould, Esqrs., engraved under the superintendence of Charles Heath. With fanciful illustrations in verse by the Countess of Blessington. London, New York. 4°.

*The amethyst, by W. H. Mote, after E. T. Parris.*

27. **Beauté morale des jeunes femmes.** [By Sophie Ulliac-Tremadeure.] Paris: Lefuel [1829].

Colored line-engravings. The ornamental half-titles for the sub-divisions of the book are signed *Montaut inv. sculp.* This is Gabriel Xavier Montaut, born 1798. (See Beraldi, v. 10, p. 109.)

*Agrippine, femme de Germanicus.*

## MAPS AS ELEMENTS OF BOOK DECORATION

28. **Ptolemy. Cosmographia.** Rome: Arnold Bucking, 1478.

*Prima Europe tabula* [Great Britain].

"This remarkable edition contains the first printed atlas, and the first collection of maps engraved on copper. . . The inscriptions were not engraved, but were made with a punch and mallet." — Joseph Sabin, Dictionary of books relating to America, v. 16, p. 44-45.

29. **Mela, Pomponius. Cosmographia siue De situ orbis.** Venice: Erhard Ratdolt, 18 July 1482. (Perrins, p. 29.)

*Woodcut map of the world.*

30. **Geografia.** Tavole moderne di geografia. Rome: Antonio Lafreri, 1570.

*"Disegno de l'Isole di Cypro."*

"The most important maps printed separately in

different towns of Italy, collected, in the 16th century. The engraved title is probably the work of Antonio Lafreri." — A. E. Nordenskiöld, Facsimile-atlas, p. 118.

31. **Bry, Theodore de. America**; pt. 1: Admiranda narratio fida tamen de commodis et incolarum ritibus. . . Virginæ. . . à Thomas Hariot. Frankfort: S. Feyera-bend, 1590.

*xiii. Illustration: Crates lignea in qua pisces ustulant. Also, map: America pars, nunc Virginia dicta.*

In the English edition, published at Frankfort in the same year, we are told, in the epistle "to the gentle reader," that the pictures in the book were drawn by John White, an English artist.

## ITALIAN BOOKS, 15TH - 16TH CENTURIES

(WOODCUTS, EXCEPTING No. 34)

32. **Turrecremata, Johannes de. Meditationes.** Rome, 1473.

*Flight into Egypt.*

Second edition. The first was printed at Rome, 31 Dec. 1467, by Ulrich Hahn, and was the first illustrated book printed in Italy with movable type, and the first book printed in Italy in which wood-engraving was employed. The third edition, 1484, is listed in Perrins, p. 27-28, where we are informed that it includes "33 out of 34 of the original woodcuts. . . The woodcuts are based on certain frescoes, no longer in existence, which by Cardinal [Turrecremata's] order had been painted on the walls of the Church of Santa Maria de Minerva at Rome, and they retain a large pictorial effectiveness despite the clumsy coarseness with which they are cut. Strength or grace may still be traced in a few individual figures. . . but throughout the book the untrained cutter has played havoc with his designs."

"The woodcuts. . . in their coarse outlines, and the

angular and awkward rendering of the faces. . . evince the utter incapability of the engraver to deal with the finer elements of the design." — Lippmann, p. 9.

"The work. . . served as a model for the metal cuts of Neumeister's editions at Mainz and elsewhere, and for the small neat woodcuts of one by Planck." — Pollard Fine, p. 123.

33. **Valturius, Robertus. De re militari.** Verona: Boninus de Boninis, 13 February, 1483. (Perrins, p. 26-27.)

Lent by The Pierpont Morgan Library.

*Liber x, leaf xiii.*

"Of the 96 woodcuts in this edition 95 are copied with some reduction from those of the 1472 edition, and one (sig. &1b) of soldiers in a tent is new. This was afterwards used in Antonio Cornazano's *Arte bellissima del arte militar*, Venice, C. de Pensis, 1493." — Perrins, p. 27.

The original edition, 1472, was the second book

*Italian Books, 15th-16th Centuries, cont'd.*

printed at Verona, and the second illustrated book printed in Italy. Of it, Pollard says, p. 87-88: "In this fine book, printed by John of Verona with all the care which marks the northern Italian work of the time, there are eighty-two woodcuts representing various military operations and engines, drawn in firm and graceful outline, which could hardly be bettered. The designs for these cuts have been attributed to the artist Matteo de' Pasti."

Lippmann, p. 56-58, says:

"As soon as the technique of the new art had been mastered by the Italian designers and block-cutters, they entered upon its practice with independent energy, and stamped their work with a distinctive national style. Even the German engravers in Italy...fell almost completely into the fashion of the country they laboured in..."

"The earliest North-Italian woodcuts to which a date is attached were executed in that pure outline-style. They are the illustrations...in Valturio's book *De re militari*... The cuts are for the most part mere professional delineations of military engines; but the designs are so clear, and the lines drawn with such a bold and firm hand, that they strongly remind us of Leonardo's masterly sketches of similar objects. There is equally high quality in the occasional human figures...and in the figures of the animals... The engraver's work, also, is of such perfect execution that the original drawing can have lost nothing of its merit in his hands. The difficulties with which the old system of cutting the block lengthwise had to contend, in the reproduction of simple straight lines, seem to have had no existence for the artists who worked on the Valturio. The lines fall everywhere exactly into their true perspective; the corners form correct angles sharply and clearly drawn. When we reflect upon the position which the technique of wood-engraving occupied in all countries about the year 1472, we must recognise perforce that this book is one of the most noteworthy productions of an age astonishingly fertile in new inventions."

34. Dante. *Divina Commedia*. Florence: Niccolò di Lorenzo, 30 August, 1481. (Perrins, p. 18.)

Lent by The Pierpont Morgan Library.

Leaf h iii, end of canto 11, illustration for canto 12.

Illustrated with line engravings on copper; the only book shown in this group which is not illustrated with wood engraving.

"Niccolò di Lorenzo, in 1477, issued the *Monte Santo* di Dio of Antonio Bettini with three illustrations engraved on copper, the first use of this form of decoration in the whole edition of any printed book... Niccolò conceived the ambitious design of illustrating the *Divina Commedia*... Plates were prepared for the first nineteen cantos, based on portions of the designs of Botticelli, and usually said, though on no strong evidence, to have been executed by Baccio Baldini... The double printing of letterpress and engravings proved too burdensome. In most copies only the first and second plates are printed on the book's own paper, the others being either omitted altogether or separately printed and pasted in their places."—Perrins, p. 18.

"In many of these prints...the design...suggests the growing influence of Botticelli... Most of the prints in the *Fine Manner*...show...repetitions of *Finiguerra* designs... Almost the last prints in the manner of this school, and distinctly inferior to the preceding in technical power, are the illustrations to Antonio Bettini's *Monte Santo* di Dio, 1477, and Landino's *Dante* of 1481."—A. M. Hind, A short history of engraving and etching, p. 47-49.

35. Aesopus. *Vita et fabulae*. Naples: the "Germani fidelissimi" for Francesco Tuppo, Feb. 13, 1485. (Perrins, p. 30-32.)

*De apro et asello fabula xii.*

"Fables of Aesop...1485... Adorned with eighty-seven large woodcuts...marked by strong individuality of treatment. The figures...are powerfully drawn, their attitudes and movements lifelike; and

the human heads are massive, with a striking and energetic expressiveness in the features. The outlines are firm and sharp; there is considerable mastery of perspective in the disposition and the graded shading of the backgrounds... Every one of the designs is surrounded by a rich border composed of separate pieces of frame-work which are frequently repeated in various combinations. The upper portion in each is an arch filled in with ornamental details in white upon a black ground...enclosing representations of the triumphs of Hercules executed with remarkable power... The peculiar foreign look of those illustrations, and especially of the decorative borders, appears to result from the mixture of diverse artistic elements... There is no affinity whatever between the Aesop illustrations and the woodcuts which appear in any other Italian book of that period... Technically considered, those woodcuts hold a position of commanding importance amongst the works of their epoch... "There is no trace of the uncouthness which usually disfigured wood-engraving before the last decade of the fifteenth century."—Lippmann, p. 14-15.

"The Aesop cuts stand out as among the most individual of Italian book-illustrations, their strongly marked features remaining impressive, whether they are liked or disliked."—Perrins, p. x.

36. Dante. *Divina Commedia*. Brescia: Boninus de Boninis, 31 May, 1487. (Perrins, p. 36, no. 42.)

Lent by The Pierpont Morgan Library.

*Canto 7.*

"With 68 full-page woodcuts in black-ground borders, this is thus the most pretentiously illustrated Dante of the 15th century. As in other editions the designs are rendered monotonous by the repetition of the two figures of Dante and his guide, not only in each cut, but sometimes in different parts of the same cut. Many of the designs, however, were evidently very vigorously sketched, but the cutting is never good and often wretched."—Perrins, p. 36.

37. Bergomensis, Jacobus Philippi (Foresti). *Supplementum Chronicarum*. Venice: Bernardinus Benalius, 15 December, 1486. (Perrins, p. 35-36, no. 41.)

Leaf 103, showing small cuts of cities.

"With large woodcuts of the Creation, Expulsion from Paradise, and Death of Abel, copied from the Low-German Bibles printed by H. Quentell at Cologne about 1480, and numerous small cuts of cities, and ornamental capitals."—Perrins, p. 36.

"The...*Supplementum Chronicarum* of Giovanni Philippo Foresti of Bergamo, with numerous outline woodcuts of cities, for the most part purely imaginary and conventional, the same cuts being used over and over again for different places."—Pollard, p. 94.

In this book appears the use of solid blacks so characteristic of the Italian work and utilized also—with, of course, different racial and individual expression—by the Japanese print-makers and by nineteenth century illustrators such as Aubrey Beardsley.

38. — [Same.] Venice, 1503.

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"The *Supplementum Chronicarum* was re-issued several times...and changes were constantly made in the cuts."—Pollard Fine, p. 126.

39. Bonaventura. *Devote meditatione sopra la Passione del nostro Signore*. Venice: Math. di Codecha da Parma, 26 April, 1490. (Copingier, II, 1188.)

Lent by The Pierpont Morgan Library.

First page: *Incominciano le devote meditatione.*

There are fourteen cuts in this edition. As to the cuts in the editions of Florence (about 1496) and Venice (1497), see: Perrins, p. 106, 108. Pollard, in "Fine books," p. 138, speaks of two undated



*Italian Books, 15th–16th Centuries, cont'd.*

editions and the probable influence of the illustrations in the Venice edition of 1489.

"Bonaventura... Venice, Matteo Codeca, 27 February, 1489... The second illustrated edition... and the first with illustrations specially cut for it, the large woodcuts used in the edition of 1487 (Hieronymo di Sancti & Cornelio compagni) having been designed much earlier for a blockbook of the Passion. The cuts in the edition of 1489 are by the same two cutters who worked on the Malermi Bible of the next year. One of them attempts shading, and his figures, more especially the faces, are blurred and indistinct; the other works in very clean-cut outline, and, though his knife occasionally slips, is much the more successful. These woodcuts reappear in the same printer's editions of 26 April, 1490, 10 March, 1492, 11 October, 1494, and were imitated at Florence." — Perrins, p. 44–45.

**40. Ketham, Johannes. Fasciculus de medicina.** Venice: Joh. and Greg. de Gregoriis, 5 February, 1493. (Perrins, p. 60, no. 63.)

Lent by The Pierpont Morgan Library.

c ii: *Cut of physician at bedside of plague-stricken patient.*

"The picture of the Dissection... has the interest of being printed in several colours. Erhard Ratdolt had made some experiments in colour-printing in the astronomical books which he printed at Venice... In 1490 a Venetian printer, Johann Herzog, had illustrated the *De Heredibus* of Johannes Crispus de Montibus with a genealogical tree... printed in brown, green, and red. But the dissection in the *Fasciculus de medicina* was the most elaborate of the Venetian experiments in colour-printing and apparently also the last." — Pollard Fine, p. 130.

"If... we find it difficult to understand why, in a purely medical treatise, such illustrations were inserted, as that of the lecturing physician... we must... endeavour to place ourselves in the position of the artist's contemporaries. It was difficult for men of average education and intellect, at that time, to conceive abstract ideas by the process of mere logical deduction; and they welcomed therefore the graphic aid which translated the word into visible form..."

"The design is undoubtedly by an artist nearly related to Gentile Bellini. The figures are... drawn with much skill. There is a statuesque ease in the arrangement of the compositions, which gives them an appearance of relief, and harmonises admirably with the simple and firm outline-drawing." — Lippmann, p. 100–103.

**41. Biblia vulgare historiata.** {Translated by Niccolo Malermi.} Venice, 15 Oct. 1490.

Lent by Mr. Henry E. Huntington.

CL: *Esdra* 11.

"The first and most important of the Venetian folios illustrated with small column cuts... Many of the cuts are signed .b., which is now taken as standing not for the artist, but for a firm of woodcut makers." — Perrins, p. 49–51.

"The illustrations are on a very lavish scale, numbering in all three hundred and eighty-three, of which a few are duplicates, while about a fourth are adapted in miniature from the cuts in the Cologne Bible, which formed a model for so many other editions." — Pollard, p. 98–99.

"In the case of the Malermi Bible of 1490 workmen of very varying skill were employed, some of the illustrations to the Gospels being emptied of all delight by the rudeness of their cutting. Where the designer and the cutter are both at their best the result is nearly perfect of its kind, and it is curious to think that some of these dainty little blocks were imitated from the large, heavy woodcuts in the Cologne Bibles printed by Quentell some ten years earlier. In the rival Bible of 1493 the best cuts are not so good, nor the worst so bad as in the original edition of 1490." — Pollard Fine, p. 128.

See also note (Perrins, p. 44–45) to no. 39.

**42. Colonna, Francesco de. Hypnerotomachia Poliphili.** Venice: Aldus Manutius, December, 1499. (Perrins, p. 120–123, no. 139.)

*Opened at a vi, showing the well-known cut of the man kneeling at the side of a stream.*

"The Strife of Love in a Dream, as its Elizabethan translator prettily rendered the title... is an archaeological love-story... Poliphilo, 'the lover of Polia,' falls asleep, and in his dream 'sees many antiquities, worthy of memory and describes them in appropriate terms with elegant style'... As regards the wonderful illustrations the signature .b. on the third has led to their being attributed to numerous celebrated artists, but it is fairly well recognized that celebrated artists in Italy did not concern themselves with bookwork, and that .b. is probably the signature of the woodcutters' workshop." — Perrins, p. 121–123.

"These designs... show what remarkable artistic taste there was even in the inferior masters of Italy. 'They are,' says Sidney Colvin, 'without their like in the history of wood-cutting...' The utmost of imaginative *naïveté* is combined with all that is needed of artistic accomplishment, and in their simplicity [they] are in the best instances of a noble composition, a masculine firmness, a delicate vigor and graceful tenderness in the midst of luxurious or even licentious fancy." — G. E. Woodberry, *A history of wood-engraving*, p. 80–81.

"The numerous woodcuts mark the highest point of development reached by the art of wood-engraving at Venice, in the fifteenth century. It is true that the artist... was not in every instance capable of translating into adequate pictorial form, the ideas presented by the author. He lacked the necessary vividness of imagination, and the power of independent conception... For all that, he succeeded in creating a series of the most delightful and charming pictures, delicately designed, and thoroughly fulfilling the conditions of outline-work." — Lippmann, p. 123–124.

**43. Hypnerotomachie, ou, Discours du songe de Poliphile.** Paris: pour Jaques Kerver, 1561. f°.

First published in 1546. Placed here (instead of with French books) for the purpose of comparison, as indicated by the notes which follow.

*Same cut shown as in the Italian edition (no. 42).*

"In [1546] there appeared at Paris from the press of Jacques Kerver a French translation of the *Hypnerotomachia* by Jean Martin. This is one of the most interesting cases of the rebanding of woodcuts, the arrangement of the original designs being closely followed, while the tone is completely changed by the substitution of the tall, rather thin figures which had become fashionable in French woodcuts for the short and rather plump ones of the Venetian edition, and by similar changes in the treatment of landscape." — Pollard Fine, p. 201.

"The contrast is striking, and emphasizes the effect of national outlook and development of character. In the Italian designs, directness, simple beauty, and vigor are the salient elements; in the French ones, elegance, decorative grace, realism and dramatic action." — Arts and decoration, Dec., 1918.

**44. Missale... ordinis Vallumbrose.** Venice: L. A. Giunta, 4 December, 1503. (Massena. Les missels imprimés à Venise de 1481 à 1600. Paris, 1896, p. 292–295.)

Known as the Vallumbrosa Missal.

Lent by The Pierpont Morgan Library.

CLXXXIII: "*Benedicti abbatis.*"

"In the dedicatory epistle Giunta says that of the very numerous works which he had caused to be printed up to that time, none gave him more satisfaction than this one... This superb missal, which M. Alcès calls 'Giunta's masterpiece,' indeed yields in nothing to the *Miss. Cisterciensium*, 1503, and the *Miss. Carmelitarum*, 1514, where one finds again the characters of a perfect clearness, the same orna-

*Italian Books, 15th–16th Centuries, cont'd.*

mented initials and those large architectural borders of so fine a style." — Massena, Missels, 1896, p. 295.

"A book may be very profusely and even very judiciously illustrated without being much the better for it decoratively.... In this matter we have much to learn from the old printers, in whose books paper, type, illustrations, initial letters, and borders were all so planned as to form a harmonious whole." — Pollard, p. v-vi.

"The good taste of the old book-illustrators told them that for printed books simple outline drawing, light and sketchy in execution, was more suitable than the heavy and more minute work of the illu-

minated manuscript. In Italian illustrated books we rarely find the woodcuts coloured, nor can we trace any relation, either in design or in execution, between woodcuts and the miniatures of the same subjects in manuscripts. This is an important point, when we remember that the woodcuts in printed books were the direct successors of the illuminations in manuscripts.

"The secret of the charm in these old illustrations lies, I think, not only in the simplicity of their execution, but in the absence of pretension in the design. They generalize the scene they had to represent as much as possible; they do not attempt minute portrayal of some special event told in the text.... For this reason these woodcuts could, without injuring the artistic impression, be used for many similar scenes." — P. Kristeller, *Early Florentine woodcuts*, p. x-xi.

## GERMAN BOOKS, 15TH – 16TH CENTURIES

## (WOOD ENGRAVINGS)

"The earliest typographical work containing woodcuts of figures illustrative of the text appeared in the middle of the fifteenth century in Germany. The growth of printing and its universal extension is bound up with the use of woodcuts in early printed volumes, and they held their own up to the last decade of the nineteenth century, when the process block drove them from the field." — Arthur Hayden, *Chats on old prints*, p. 80.

45. *Ars moriendi*. [Block book.] About 1460–70.*First cut.*

"A block-book is a book printed wholly from carved blocks of wood. Such volumes usually consist of pictorial matter only; if any text is added in illustration it likewise is carved upon the wood-block, and not put together with moveable types. The whole of any one page, sometimes the whole of two pages, is printed from a single block of wood." — W. M. Conway, *The woodcutters of the Netherlands*, p. 2.

"*Ars Moriendi*. Twenty-four leaves, two containing a preface, and the remaining twenty-two eleven pictures and eleven pages of explanatory letterpress facing them, showing the temptations to which the dying are exposed, and the good inspirations by which they may be resisted, and, lastly, the final agony." — Pollard *Fine*, p. 25.

Early and crude productions such as the block-book *Ars Moriendi* (1460–70), are quite touching in their uncouth helplessness. Yet even here, and certainly but little later, there is discernible a healthy vigor, a freshness of vision not always preserved in its pristine strength as technique, in the following century, advanced to a noteworthy degree of facility and sophistication. Indeed, the tracing of that development forms an important element in the appreciation and enjoyment of an exhibition of illustrated books such as this.

46. *Breydenbach, Bernhard von*. *Peregrinationes in Terram Sanctam*. Mainz: Erhard Reuwich, 11 Feb., 1486.

Illustrated by Erhard Reuwich.

See: "Bernard von Breydenbach and his journey to the Holy Land, 1483–4. A Bibliography. Compiled by Hugh Wm. Davies." London, 1911.

*Frontispiece.*

"With the Mainz *Breydenbach* we feel that we have passed away from the naive craftsmanship of the earliest illustrated books into a region of conscious art." — Pollard *Fine*, p. 115–116.

"When Bernhard von Breydenbach went on his pilgrimage in 1483 he took with him the painter Erhard Reuwich, and while Breydenbach made notes of their adventures, Reuwich sketched the inhabitants of Palestine, and drew wonderful maps of the places they visited.... Reuwich... took so active a part in passing the work through the press that, though the types used in it apparently belonged to Schoeffer, he is spoken of as its printer. The book, as its magnifi-

cence deserved, was issued on vellum as well as on paper....

"Alike in its inception and execution [it] stands on a little pinnacle by itself, and the next important books, Stephan's *Schatzbehalter* and Schedel's *Liber Chronicarum*, are in every respect inferior, even the unsurpassed profusion of the woodcuts in the latter being almost a sin against good taste." — Pollard, p. 60, 63.

The book is more modern than the famous "Nuremberg Chronicle" which came seven years later. Indeed, Reuwich, the artist, works a bit in the spirit of the nineteenth century illustrator, with facile attainment, — glibly, one might almost say. In one of the cuts a foot projecting beyond the border-line forms an early instance of the use of a device applied in recent years, when one has frequently seen this illogical projection of portions of the picture beyond its frame. The flexible conscience which enabled him to include a unicorn in a group of animals which he had "seen in the Holy Land" is perhaps different by a shade or so from the point of view shown in the use of the same portrait cut to personify various individuals, or the same city view to stand for various places, as we find it in the "Nuremberg Chronicle," or in the Italian "Supplementum Chronicarum" of Bergomensis.

The essential point is that even though the too profusely illustrated "Chronicle" contrasts not quite favorably with the taste shown in the "Peregrinatio," the drawings by Pleydenwurff and Wohlgemuth for the later book somehow show a massive strength that brings the words "painter quality" to mind, and accentuates, by contrast, a certain smartness in the other book.

47. *Schatzbehalter*. Nuremberg: Anton Koberger, 1491.p ii: *Christ healing the sick.*

"The *Schatzbehalter*, of which the text is ascribed to Stephanus Fridelinus, a Nuremberg Franciscan, is one of several examples of a too ambitious scheme of decoration perforce abandoned for lack either of time or of money. In the first half there are ninety-two different full-page woodcuts, mostly illustrating Scripture history....; in the second half the number is no more than two. The pictures executed before the scheme was thus cut down vary greatly in quality, from the fine design of Christ kneeling before the throne of the Father and pointing to the emblems of the Passion, which prepares us for the work which Dürer, who was then being trained in Wolgemut's studio, was soon to execute, down to



*German Books, 15th-16th Centuries, cont'd.*

the amusing but uninspired craftsmanship of the picture of Solomon and a selection of his wives banqueting."—Pollard Fine, p. 116-117.

"Two important books... The woodcuts for the 'Schatzbehalter' and the two thousand cuts for the Nuremberg 'Chronicle' were designed and executed in the workshop of Wolgemut, where young Dürer was apprenticed about that time. Here again we have multitudinous examples of painter-illustrations."—E. H. Richter, in *Print-collector's quarterly*, v. 5, 1915, p. 356.

"When typography was invented... wood-engraving had long been practised in Germany as a method of multiplying Bible-pictures for the people. Its application was not confined to sacred subjects only; incidents of every-day life were illustrated likewise, and a ready vehicle was furnished for the dissemination of lampoon and caricature. In this art, which had become so familiar to the popular mind, and which was indeed one of the chief means of conveying religious instruction to the multitude, the new craft of book-printing found a useful helpmate."—Lippmann, p. 1.

48. Schedel, Hartmann. *Liber chronicarum*. Nuremberg: Anton Koberger, 1493.

*Folium xcv.*

The "world chronicle" of Dr. Schedel, commonly known as the "Nuremberg Chronicle," with numerous illustrations by Michael Woblgemut, Dürer's master, and Wilhelm Pleydenwurff.

"For the *Liber Chronicarum* plans had been much more carefully worked out than for the *Schatzbehalter*, and by studying economy a seemingly profuse system of illustration was maintained to the end. Sydney Cockerell has evolved the exact figures. The large, double-page cuts of twenty-six cities, for many of which sketches must have been specially obtained, and not one of these is used a second time; but twenty-two other large cuts of cities and countries were made to serve for sixty-nine different subjects, and when we come to figures of emperors, kings, and popes, we find ninety-six blocks used 598 times... Mr. Cockerell's totals are 1,809 pictures printed from 645 different blocks. Both in the designs and their execution there is great inequality, but no single picture can compare with that of Christ kneeling before the Father in the *Schatzbehalter*, and both books, fine as their best work is, must be regarded rather as the crown of German medieval craftsmanship in bookbuilding than as belonging to the period of self-conscious artistic aim which is heralded by the Mainz *Breidenbach* but really begins with Dürer."—Pollard Fine, p. 117.

"At first, woodcuts were executed in outline, in the earliest work simply a guide to the illuminator who colored them by hand. Next came indications of shadow by means of parallel lines, finally cross-hatching (lines crossing each other to mark shadow or local color) was adopted.

"Cross-hatching, when executed on copper plates, where the lines are incised, offers no special difficulty. In wood engraving, on the other hand, where the lines are cut in relief, the effect can be given only by laboriously gouging out the diamond-shaped spaces between the intersections.

"Cross-hatching appears first in Breydenbach's 'Voyage' (1486)... It was more extensively employed to obtain shadow and color values... in the Nuremberg 'Chronicle.'"—Weitenkamp, p. 166.

"Illustrative work... was developed in Germany from a mere love of pictures, as a sort of dramatic commentary upon the text which they accompanied; and in Italy from the desire for beautifying books as well as everything else, with decorative graces. In Germany, the proper function of book-illustration was instruction; in Italy, ornament."—Lippmann, p. 4.

49. Nouum Beate Marie Virgis Psalterium. Tsinna: Press of the Cistercian Monastery, not after 1496. (Catalogue of books

printed in the xvth century, now in the British Museum, part 3, 1913, p. 700.)

Two copies, one opened at title (woodcut), the other at f. i, showing illustration and illustrated border.

"The one book printed at the Cistercian monastery at Zinna, near Magdeburg, the *Psalterium Beatae Mariae Virginis*, of Hermann Nitschewitz, the most richly decorated German book of the fifteenth century."—Pollard Fine, p. 117.

50. Brant, Sebastian. *Das Narrenschiff* [The ship of fools]. Basel, 1494.

*Folio lriii.*

"Brant's *Narrenschiff* attracted the eyes of the literary world throughout Europe to the city of Basle... The engraver or engravers... of its one hundred and fourteen cuts are not known, but Brant is said to have closely supervised the work, and may possibly have furnished sketches for it himself. Many of the illustrations could hardly be better... It is noteworthy that in the *Narrenschiff* we have no longer to deal with a great folio but with a handy quarto, and that, save for its cuts and the adjacent borders, it has no artistic pretensions."—Pollard, p. 67-68.

"Brant ensured the popularity of his *Narrenschiff* (1494) by equipping it with 115 admirable illustrations. Before the end of the year Wagner, Greyff, Schoensperger... had all pirated it with copies of the Basel cuts... Probably no other illustrated work of the fifteenth century is so well known."—Pollard Fine, p. 110.

51. Duerer, Albrecht. *Opera*. Arnheim, 1604.

*Leaf E iii.*

52. — Two sheets from Duerer's series, *The Apocalypse of St. John*. (Bartsch 60-75.)

*The four riders of the Apocalypse.*

*The distribution of the trumpets to the seven angels.*

Lent by Kennedy & Co.

These prints are of the edition of 1511, with Latin text, being the fourth of the five states noted by Passavant. The set was originally issued in 1498, a title-page with vignette being added for the later issue.

"Stated in their colophons to have been 'printed by Albrecht Dürer, painter,' neither edition bears the name of a professional printer. The types used... were those of Anton Koberger, Dürer's godfather, and the effect of the artist's personal superintendence is seen in the excellence of the presswork."—Pollard Fine, p. 181.

"There is a certain exaggeration and over-emphasis of gesture in the 'Apocalypse' woodcuts, but Dürer never invented anything more sublime than the celebrated *Four Riders* or the *St. Michael defeating the Rebel Angels*... The landscape at the foot of *St. John's Vision of the Four-and-twenty Elders* is a complete picture by itself."—Campbell Dodgson, in *Print-collector's quarterly*, v. 2, 1912, p. 166.

53. — *Passio Christi ab Alberto Durer Nurenbergensi effigiata...* Nuremberg, 1511. The so-called "Little Passion." (Bartsch, 16-52.)

Lent by The Pierpont Morgan Library.

*Christ washing the feet of his disciples.*

"The blocks came to Naples, from there... to London. Ottley printed four of them in his 'An inquiry etc.' v. 2. In 1839 the British Museum purchased the 35 blocks still extant. Galvanos were made of them and by means of these new editions were repeatedly printed. The many copies (by Mommard, Waesberge, M. A. Raimondi, Solis, etc.) did not appear in book form but as separate prints."—H. W. Singer, *Versuch einer Dürer Bibliographie*, 1903, p. 6.

"One cause of the cheapness of wood engraving as compared with engraving on copper was that it

*German Books, 15th-16th Centuries, cont'd.*

could be printed simultaneously with the letter-press. This is because it is, like typography, a relief process. Just as the body of the type rises above its base or shank, so does the engraved design on a wood block stand out in relief above the surrounding surface. The block has therefore simply to be made type-high, so that the top of the lines in relief is on the same level as the top of the types, in order that both may be locked in the same type-form and printed from at the same time. This would be impossible with metal plates in which the lines are cut in intaglio, appearing as channels instead of ridges." — Weitenkampf, p. 163.

**54. — Prayerbook of the Emperor Maximilian. Reproductions.**

"The copy in Munich, famous through its border designs by Dürer." — Chmelarz.

*Reproductions of two pages are shown, one in*

*Jahrbuch der Kunsthistorischen Sammlungen des Allerhöchsten Kaiserhauses, Bd. 3, Wien, 1883, plates accompanying an article by Eduard Chmelarz, the other in*

Albert Dürer's designs of the Prayer Book. London: R. Ackermann, 1817.

"Dürer must be regarded as the inaugurator of the second period of German book-illustrations... Dürer's important bookwork begins in 1498, when his fifteen magnificent woodcuts illustrating the Apocalypse were issued... Three other sets of woodcuts by Dürer appeared in book form... the life of the Blessed Virgin, the Great Passion... the Little Passion... After this Dürer was caught up by the Emperor Maximilian and set to work on some of the various ambitious projects for illustrating his reign. His later bookwork includes... his own book on the Proportion of the Human Figure." — Pollard Fine, p. 181-183.

"The celebrated drawings on the margin of the pages of the Emperor Maximilian's Prayer-book, now in the Royal Library at Munich... It was entrusted to Dürer, who was to fill in the wide parchment margins round the text with pen-and-ink drawings. The designs with which he covered the forty-five pages of the precious book, alternately in red, green, and violet ink, are a perfect outpouring of fantastic humour. The serious and the comic, the sacred and the profane, follow one another at random, gracefully intertwined with ornamental tracery, which is dashed off with wonderful freedom of hand, and originality and variety... There is an infinite joyousness and exuberance of life running through the whole... It is the last genius-inspired manifestation of those primeval principles of ornamentation appertaining to the North... But already the modern love of nature has begun to make itself felt; indigenous trees and plants... form the groundwork of the designs, and fictitious beasts give way to real living animals... The marginal decorations... are as precisely characteristic of Dürer and German art as the contemporaneous ornaments of the Loggie in the Vatican are of Raphael and Italians. These drawings of Dürer... always bear an ingenious relation to the text which they accompany..." — M. Thausing, *Albert Dürer, his life and works*, London, 1882, v. 2, p. 125-127.

**55. *Passionis Christi unum ex quattuor evangelistis textum.* [Ringmannus Phileasus, pseud. of M. Ringmann, editor. Woodcuts by Ursus Graf.] Argen: I. Knoblochus [1508?]. (Bartsch, v. 7, p. 459, no. 2.)**

*A iii: Raising of Lazarus.*

"At Strasburg... famous publisher... Johann Knobloch... for some of his books secured the help of Urs Graf, an artist whose work preserved some of the old-fashioned simplicity of treatment." — Pollard, p. 79.

**56. Altdorfer, Albrecht. The fall and redemption of man. A set of 40 wood-cuts. (Bartsch 1-40.)**

*The first sixteen (Bartsch 1-16).*

"About... 1515... comes the magnificent set of forty little prints known as the 'Passion Series' (B. 1-40), which contains an epitome of all that Altdorfer knew and was... It would be interesting to know whether they were that 'book illustrated with woodcuts' which figured in the inventory of the bankrupt Rembrandt... Altdorfer, the architect and builder, had come into frequent and intimate contact with laborers and artisans, with the result that in his work there is rarely to be seen any gesture or movement that is not muscularly effective and that does not bear the imprint of practical observation." — W. M. Ivins, in *Print-collector's quarterly*, v. 4, 1914, p. 46-47.

The influence of wood-engraving, says George E. Woodberry "was one, and by no means the most insignificant, of the great forces which were to transform mediæval into modern life, to make the civilization of the heart and brain no longer the exclusive blessing of a few among the fortunately born, but a common blessing."

**57. Theuerdank. Nuremberg, 1517. The illustrations colored. Vellum.**

*Opened at l ii.*

"The romance of Theuerdank was written by Melchior Pfintzing, under Maximilian's direction, to celebrate his wooing of Mary of Burgundy and other exploits. The bulk (seventy-seven) of the illustrations in it are now ascribed to Beck, seventeen to Schaufelein, thirteen to Burgkmaier, and three, two and one respectively to Schön, Traut, and Breu. It was published as a sumptuous folio, several copies being struck on vellum by the elder Schoensperger at Nuremberg in 1517, and reprinted two years later." — Pollard Fine, p. 189.

**58. Treitz-Saurwein, Marx, von Ehren-treitz. Der Weiss Kunig. Wien, 1775. 2 v.**

*Title-page and plate 77.*

"The *Weisskunig*, or White King, an account of Maximilian's parentage, education, and exploits, was dictated by him in fragments to Treitzsaurwein, but never fully edited. Of the 249 illustrations about half are by Burgkmaier, most of the others by Beck. With the exception of thirteen, the blocks were preserved at Vienna, and the book was printed there for the first time in 1775." — Pollard Fine, p. 189.

"In directing the attention of German artists to the illustration of books, the Emperor Maximilian played a part more important than Dürer himself. As in politics, so in art, his designs were on too ambitious a scale, and of the three great books he projected, the *Theuerdank*, the *Weisskunig*, and the *Freydal*, only the first was brought to a successful issue." — Pollard, p. 73.

**59. *Passional Christi und Antichristi.* 1521.**

*Wood-cut border on title-page by Lucas Cranach.*

*Title, with border.*

"The use of borders soon became a common feature in German title-pages, especially in the small quartos in which the Lutherans and anti-Lutherans carried on their controversies; but it cannot be said that they often exhibit much beauty... Cranach, who had previously (in 1509) designed the cuts for what was known as the *Wittenberger Heiligsthum-buch*, in 1521 produced his *Passional Christi und Antichristi*, in which the sufferings and humility of Christ were contrasted with the luxury and arrogance of the Pope. At Wittenberg, too, the thin quartos, with woodcut borders to their title-pages, were peculiarly in vogue, the majority of the designs being poor enough, but some few having considerable beauty, especially those of Lucas Cranach." — Pollard, p. 78-79.

"Lucas Cranach... A few title-cuts on tracts by Luther and others are assigned to him, but a great



*German Books, 15th-16th Centuries, cont'd.*

mass of bookwork, including numerous fine borders, found in Wittenberg books of the Luther period, while showing abundant traces of the elder Cranach's influence, is yet clearly not by him." — Pollard Fine, p. 190.

As someone has tersely put it, in all this German work we find mainly character and instruction; in the Italian cuts of the same period, grace and decoration. That appears in the pictorial titles which both those two reforming spirits, Luther and Savonarola, found it well to give their propagandist or polemic pamphlets, although the German cuts often were decorative borders and the Italian ones illustrations.

59a. Röttinger, H. Hans Weiditz der Petrarckmeister. Strassburg, 1904.

Plate 10, reproduction of illustration by Weiditz for Petrarch's "von der Artzney bayder Glück," Augsburg, 1532.

"Hans Weiditz. Immense extension of [his] work by the attributions of recent years. Only two or three Augsburg woodcuts bearing his initials are known, while...hundreds are now assigned to him, most of which had previously been credited to Burgk-mair... In 1530 he illustrated the *Herbarium* of Brunfels...and for his comparatively humble work was praised by name in both editions, so that until 1904 it was only as the illustrator of the *Herbal* that he was known. Many of his Augsburg woodcuts subsequently passed to that persistent purchaser of old blocks, Christian Egenolph of Frankfurt." — Pollard Fine, p. 186, 187.

A list of his woodcuts was published in the *Börsenblatt für den deutschen Buchhandel*, March 28-30, 1911.

60. Holbein, Hans. *Icones Historiarvm Veteris Testamenti*... Lugduni: apud Ioannem Frellonium, 1547.

Each illustration has, above, the corresponding passage from the Old Testament in Latin, and below, a paraphrase in French verse.

First published in 1538 at Lyon.

11. *Esdra* 1.

"After his return to Basel in 1519, Holbein remained there until 1526, and during this period his book-illustrations were executed, including those to the Apocalypse and his two most famous pieces of bookwork, *Dance of Death* and *Historiarum Veteris Testamenti Icones*, both first published in 1538 at Lyon by Melchior and Gaspar Trechsel. These (with perhaps some exceptions)...were cut in wood by Hans Lutzelburger. The...Old Testament designs...as printed by the Trechsels, are eighty-six in number, and while the cutting of the best is worthy of Lutzelburger, their execution is too unequal for it to be certain that the whole series was executed by him... The cuts...were republished by the Frellons." — Pollard Fine, p. 192-193.

61. — Les simulachres & Historiees faces de la mort, avtant elegamment pourtraictes, que artificiellement imaginees. [Dance of Death.] Lyon, 1538.

The first edition, published by the Trechsels.

Lent by The Pierpont Morgan Library.

G iii: *Death and the ploughman.*

"The woodcuts...[by]...Hans Lutzelburger... are known to have been in existence as early as 1527, and were probably executed two or three years before that date." — Pollard, p. 172.

The illustrations by Holbein, "first of the moderns"...are little masterpieces of appropriate handling. No wasted lines, little cross-hatching; unity of purpose and directness of result. A little cut, not three inches square, such as "Death and the Ploughman," has all the breadth and bigness of a large canvas or mural painting, with yet no futile attempt to crowd in all the detail of the larger work. The effect desired is completely produced, while, as Ruskin says, it makes no difference whether Death has the proper number of ribs or not.

"These cuts are only about 2½ by 2 inches, and yet an extraordinary amount of invention, graphic power, dramatic and tragic force, and grim and satiric humour, is compressed into them. They stand quite alone in the history of art." — Crane, p. 92.

62. — Typographical ornaments. A sheet of reproductions, from "Der Formenschatz," 1880.

63. *Doctrina, vita et Passio Iesv Christi*...artificiosissime effigiata. Lere, Leben und Sterben Jesu Christi...künstlich fürgebildet. Monogram on shovel, device of Hans Leonhard Schaeuffelein, the illustrator of the book. Frankfurt, 1537.

C: *Christus ad Caipham ductus. Mat. xxvi.*

64. Schopperus *De omnibus illiberalibus sive mechanicis artibus*... Frankfurt, 1574.

Illustrated by Jost Amman.

Lent by Col. William Barclay Parsons.

C 2: *Sculptor. Der Formschneider. The cut shows a wood engraver at work.*

"Frankfort in the last third of the [sixteenth] century had become a great centre for book-illustration. Jost Amman was largely responsible for its development in this respect." — Pollard Fine, p. 278.

Three cuts in this book, showing the designer, the engraver, and the colorer at work, form a valuable record and have frequently been reproduced in books on printing, illustrating, and wood-engraving.

## ENGLISH BOOKS, 15TH-16TH CENTURIES

65. Cessolis, Jacobus de. The game of the chesse. 2d edition. Printed by William Caxton. About 1481-3.

Lent by The Pierpont Morgan Library.

b viii: *thyrd chappytre of the second traytye.*

First edition printed at Bruges, "probably 1475-6," says Pollard.

"The first edition printed at Bruges had no illustrations. The cuts are coarsely designed and roughly cut, but serve their purpose; indeed they are evidently intended as illustrations rather than ornaments. Controversy has arisen as to whether these cuts were executed in England or abroad, but Mr. Linton has very justly decided in favour of England." — E. Gordon Duff, in Pollard, p. 224.

65a. — — Reproduction by Figgin. London [1855].

Opened at h.

66. The Golden Legend. Westminster: William Caxton, 1484. First edition.

T ii: *The commemoracion of al soules.*

"The *Golden Legend* (the name given to the great collection of Lives of the Saints by Jacobus de Voragine)." — Pollard Fine, p. 207.

"The *Golden Legend* contains the most ambitious woodcuts which Caxton used." — E. Gordon Duff, in Pollard, p. 225.



*English Books, 15th - 16th Centuries, cont'd.*

66a. — Six separate pages from a later edition.

"In the fifteenth century... the artistic spirit which had been so prominent in England in the thirteenth and fourteenth centuries seems to have died out altogether... Few English books were illustrated, and of these few quite a large proportion borrowed or copied their pictures from foreign originals... For the present we concern ourselves only with illustrations on wood, or on soft metal cut in relief after the manner of wood, a difference of more interest to the technical student than to book-lovers. The first English books thus illustrated appear about 1481... In 1481 Caxton ornamented the second edition of *The game and play of the chess* with sixteen woodcuts. The pictures are clumsy and coarsely cut, comparing miserably with the charming little woodcuts in the Italian edition... About 1484 appeared three of his most important illustrated books, the *Golden Legend*, the second edition of Chaucer's *Canterbury Tales*, and an *Aesop*. The *Golden Legend* is ornamented with eighteen large and thirty-two smaller woodcuts. For the *Aesop*, like many other foreign publishers, Caxton sent his illustrators to the designs made for the Zainers at Augsburg and Ulm, and quickly imitated all over Germany, and the copies he obtained are merely servile... Foreign influence is also evident in some at least of the cuts in the *Golden Legend*; on the other hand, the device of the Earl of Arundel on leaf 3 verso... must have been made in England. Original, too, of necessity, were the illustrations to the *Canterbury Tales*. But the succession of pilgrims is grotesque in its cumulation of clumsiness... Apparently Caxton himself realized that these English-made woodcuts were a failure, for the only two important illustrated books which he issued after this, the *Speculum Vitae Christi*... and *The Fifteen Oes*, both seem to be decorated with cuts of Flemish origin." — Pollard *Fine*, p. 250-252.

67. *Recuyelles of the Hystories of Troye*. 1503. Printed by Wynkyn de Worde.

Lent by The Pierpont Morgan Library.

*Title-page.*

"Wynkyn de Worde inherited Caxton's stock of woodcuts, and early in his career used some of them again in repints... In 1496, in a treatise on *Fishing*, he prefixed a cut of a happy angler... This is quite good primitive work... but soon after this De Worde employed a cutter who [mangled] cruelly a set of rather ambitious designs for the *Morte d'Arthur* of 1498 (several of them used again in the *Recuyell* of 1503)... De Worde at last found a competent craftsman who enabled him to bring out in 1505 an English version of the *Art de bien vivre* with quite neat reductions of the pictures in Verard's edition of 1492..." — Pollard *Fine*, p. 253-254.

68. *Lydgate, John. Fall of princes*. 1527. Printed by Richard Pynson.

Lent by Mr. H. E. Huntington.

*Title.*

The first edition of this book, which is a translation in verse of Boccaccio's *De casibus illustrium virorum*, was issued in 1494. For this Pynson used the cuts made for the French edition printed at Paris by Jean Du Pré in 1483. So says Pollard (*Fine books*, p. 144), who says of the cuts that they "are well designed and clearly cut, if rather hard, and till their French origin was discovered were justly praised as 'some of the very best' English woodcuts of the fifteenth century." For the 1527 edition, he continues (p. 258), "Pynson drew on his stock of miscellaneous blocks. He had apparently returned the blocks borrowed from Du Pré, as none of them is used in 1527, although one or two are copied."

## FRENCH BOOKS, 15TH - 16TH CENTURIES

69. *Josephus. L'Histoire de la bataille judaïque*. Paris: Anthoine Verard, 7 Dec., 1492. Vellum. (Macfarlane, John. *Antoine Verard*, London, 1900, p. 11, no. 21.)

The illustrations are heavily colored. According to a dealer's statement "one of two copies printed on vellum, the other copy being in the National Library at Paris."

*s. iii, feuillet 84: Icy comence le quart liure...*

"The chief book of 1492 was... the series of treatises making up the *Art de bien vivre et de bien mourir*... Next to them in importance is a *Josephus de la bataille judaïque*." — Pollard, p. 151.

French Books of Hours, 15th-16th centuries. nos. 70-87.

"The large and interesting group of the 'Livres d'Heures'... books of devotion... They are intended to replace the valuable, finely miniaturized manuscripts, and are therefore frequently printed on parchment, and carefully and richly furnished with pictures and borders for every page... The pictures... are rather conventional, but always graceful... The supposition that many of them are *not cut in wood, but in metal* — always, of course, cut in relief — is corroborated by a note on the title of Jean Dupré's *Heures* of Feb. 4, 1488 (1489), where the 'vignettes' are described as 'printed in copper.' " — P. Kristeller, *Kupferstich und Holzschnitt*, p. 107.

"Each of the Hours, we are told, had its mystical reference to some event in the lives of the Blessed Virgin and our Lord. Lands referred to the visit of Mary to Elizabeth. Prime to the Nativity, Tierce to the Angels' Message to the Shepherds, Sext to

the Adoration by the Magi, Nones to the Circumcision, Vespers to the Flight into Egypt, Compline to the Assumption of the Virgin. The subsidiary Hours of the Passion naturally suggested the Crucifixion, and those of the Holy Spirit the Day of Pentecost. We have here the subjects for nine pictures, which were almost invariably heralded by one of the Annunciation, and might easily be increased by a representation of the Adoration by the Shepherds, of the Murder of the Innocents, and the Death of the Virgin. Moreover, the contents of Books of Hours were gradually enlarged till they deserved the title, which has been given them, of the Lay-Folk's Prayer-Book... The Calendar usually contained poetical directions for the preservation of health, and was therefore precluded by a rather ghastly anatomical picture of a man.

"As first planned, the border vignettes formed a continuous series illustrating historically the teaching of the Horae by reference to Old Testament types, with chapter and verse for their significance." — Pollard, p. 178-181.

70. *Claudin, A. Histoire de l'imprimerie en France au xv<sup>e</sup> et au xvi<sup>e</sup> siècle*. Paris. 1900.

*Reproductions of marks of Pigouchet and Simon Vostre, and two illustrations, from books of hours.*

71. *Heures a l'usage de Rome*. Paris: printed by Philippe Pigouchet for Simon Vostre, 6 Oct. 1495. Almanac, 1488-1508. Vellum. (Bohatta. 532.)

*f. iii: cut of Lazarus and the rich man.*

*French Books, 15th-16th Centuries, cont'd.*

72. *Heures a l'usage de Rome*. Paris: Phil. Pigouchet for Simon Vostre, 22 Aug. 1498. (Bohatta, 594.)

Lent by The Pierpont Morgan Library.  
Title.

"We now come to the most celebrated of all the series of *Horae*, those printed by Pigouchet, chiefly for Simon Vostre... Certainly by 1496... Pigouchet had arrived at his typical style, of which a good specimen-page is given in our illustration from the edition of August 22, 1498. His original idea appears to have been for editions with a page of text measuring  $5\frac{1}{2}$  in. by  $3\frac{1}{2}$ , such as he issued on April 17, 1496, and January 18, 1496-7. But, at least as early as November 4, 1497, he added another inch both to the height and breadth of his page by the insertion of the little figures, which will be noticed at the left of the lower corner and on the right at the top. The extra inch... enabled him to surround his large illustrations with vignettes, but the borders themselves are not improved by them, for they mar the rich effect of the best work in which the backgrounds are of black with pricks of white. These dotted backgrounds... present in some of the finest of the printers' marks, appear also in three plates... in the 1498 editions, and thenceforward. These illustrate the Tree of Jesse, the Church Militant and Triumphant, the Adoration of the Shepherds... The artists who used these dotted backgrounds evidently viewed the *Horae* rather than the mystery-play standpoint." — Pollard, p. 190-195.

73. *Heures a l'usage de Paris*. Paris: Udalr. Gering and Berth. Remboldt, for Simon Vostre, 8 Sept. 1498. Almanac for 1498-1508. (Bohatta, 222.)

Lent by The Pierpont Morgan Library.  
*e iii: angels appearing to the shepherds.*

74. *Heures a l'usage de Rome*. Paris: A. Verard, 22 Oct. 1500. Almanac, 1497-1520. Vellum.

*Open at i 2.*

"The great Paris publisher Antoine Vérard started on his busy career in 1485, and the history of book-illustration at Paris is soon immensely complicated by his doings. Many of the printers at Paris printed for him; illustrations originally made for other men gravitated into his possession and were used occasionally for new editions of the book for which they had been made, much more often as stock cuts in books with which they had nothing to do; while if another firm brought out a successful picture-book, Vérard imitated the cuts in it with unscrupulous and unflinching closeness... John Macfarlane... showed that 'besides being repeatedly used in book after book, it not uncommonly happens that the same cut is used again and again in the same book.' He pointed out, moreover [as instances of the use of cuts in books for which they were not intended] that... 'for instance, in the *Josephus* of 1492 the spoliation of a country is represented by the burial of a woman, the Sacrifice of Isaac helps the reader to conceive the execution of a malefactor, while a mention of the sea brings out a cut of Noah's Ark.' " — Pollard *Finc*, p. 147-148.

75. *Heures a l'usage de Paris*. Paris: for Antoine Verard, 14 August, 1500. Vellum. (Bohatta, 228.)

Lent by The Pierpont Morgan Library.  
*1st page.*

76. *Horae intemerate Virginis Marię secundū usum Romanum*. Paris: Thielman Kerver for Gilles Remacle, 14 May, 1501. Almanac 1497-1520. Vellum. (Bohatta, 657.)

Lent by The Pierpont Morgan Library.  
Title.

77. *Heures a l'usage de Rome*. Paris: Jehā Pychore et Remy de Laistre, 5 April, 1503. Almanac 1497-1520. Vellum. (Bohatta, 692.)

Lent by The Pierpont Morgan Library.

*First page, showing printer's mark and border.*

"Verard diminished his output, and the publishers of the *Horae* turned in despair to German designs in place of the now despised native work... We say farewell to the richness and colour which distinguishes the best French books of the end of the fifteenth century." — Pollard, p. 169-170.

78. *Heures a l'usage de Rome*. Paris: Ant. Chappiel for Gilles Hardouin, 24 November 1503. Almanac for 1497-1520. Vellum. (Bohatta, 700.)

Lent by The Pierpont Morgan Library.  
*Opened at e vii.*

79. *Hore beate marie Virginis secundum usum Romanum*. Paris: Th. Kerver, 7 Aug., 1505. Almanac 1497-1520.

*Opened at c 8.*

80. *Horae intemerate Virginis Marie secundū usum Romanum*. Paris: Printed by Guillaume Anabat for Germain Hardouin, Oct. 1, 1505. Almanac 1505-1520. Vellum. (Bohatta, 732.)

Lent by The Pierpont Morgan Library.  
*Title, with printer's mark.*

81. *Heures a l'usage de Rome*. Paris: Guillaume Anabat for G. Hardouyn 1507? Pen note on a ii: "ce livre est fait l'an 1507". Almanac for 1507-1515. Vellum.

Title, full-page illustrations, and some of the small text-cuts quite heavily colored; border cuts uncolored. Capitals colored, as they often were also in previous issues, in which the cuts were uncolored.

*Opened at L viii.*

82. *Heures a l'usage de Rome*. About 1508. Paris: Guillaume Anabat for Gillet and Germain Hardouin. Vellum.

Colophon: "Avec les figures de la vie de l'homme: et la destruction de Hierusalem ensemble. Et pareillement les figures de lapocalypse: & plusieurs autres belles histoires faites a la mode de Ytalie."

Lent by The Pierpont Morgan Library.

*Cut: "Domine in furore tuo arguas me," etc.*

"The best French *Horae* were all published within about ten years... With the lessening of Pigouchet's activity about 1505, there came an after-flood of bad taste, which swept everything before it. Even Simon Vostre, who... continued printing *Horae* till about 1520... displaced the beautiful French designs by reproductions of German work utterly unsuited to the French types and ornaments... Along with the substitution of German designs... there went an equally disastrous substitution of florid renaissance borders of pillars and cherubs for Pigouchet's charming vignettes and hunting scenes." — Pollard, p. 195-196.

"The religious books, especially the *Livres d'Heures*... were filled with the finest examples of the Parisian art, which sought to imitate the beautiful miniatures... In consequence of this effort the woodcut in simple line served frequently only as a rough draft, to be filled in and finished by the colorist, who, indeed sometimes wholly disregarded it and overlaid it with a new design." — Woodberry, p. 60.

*French Books, 15th–16th Centuries, cont'd.*

83. *Hore dive vgis Marie scdm verū vsum Romanū.* Paris: Thielman Kerver, 24 July 1511. Almanac for 1506–1530. Vellum. (Bohatta, 840.)

Lent by The Pierpont Morgan Library.  
F 1: *Deus, in auditoriū meū intēde.*

84. *Heures a l'usage de Rome.* Paris: printed by Gilles Hardouyn, 1514. Almanac for 1514–1529. Vellum.

Full-page cuts and capitals heavily colored; border-cuts uncolored.

D vii: *Adoration of the Magi.*

It is interesting to note that the later "Hours" issued by Hardouyn are more remarkable for gorgeous illumination than for excellence in design; indeed, the lines of the latter are often quite obliterated by the coloring. Note also heavy coloring in the Josephus (no. 69).

85. *Hore Marie Virginis scōm usum Sarū.* Paris: Nicolai Higman for S. Vostre, about 1513.

Lent by The Pierpont Morgan Library.  
a viii: *December of almanac.*

86. *Heures a l'usage de Rome.* Paris: for Simon Vostre, about 1520. Table of feasts, 1520–1536. Vellum.

Lent by The Pierpont Morgan Library.  
Title.

87. *Hore Beatissime Virgines Marie ad legitimū Sarisburiēsis.* Paris: F. Regnault, 1527.

Lent by The Pierpont Morgan Library.

Some of the large cuts signed with the monogram *B. V.* In the almanac, there is an English quatrain added to the Latin text for each month.  
Title.

88. *Tory, Geoffrey.* Champfleury. 1529.

Lent by The Pierpont Morgan Library.

Title (*decorative border*).

"Scholar-artist, Geoffroi Tory... His career as a printer began 1522 and ended in 1533. Tory wrote and published a curious work, *Champfleury*, on the right forms and proportions of the letters of the alphabet. It is, however, by his *Books of Hours* that he is now chiefly remembered." — Pollard Fine, p. 173.

"Tory of Bourges was the first important printer of the new school... After the Horae... Tory's most famous book was his *Champfleury*, 'auquel est contenu l'art et science de la vraie proportion des lettres antiques,' a fantastic work, interesting for the prelude... and for the few illustrations." — Pollard, p. 170–171.

"This happy equilibrium of artistic quality and practical adaptation after the middle of the sixteenth century began to decline. There were designers, like Oronce Fine and Geoffroy Tory, at Paris, who did much to preserve the traditions in book ornament of the early Italian printers, while adding a touch of grace and fancy of their own, but for the most part the taste of book designers ran to seed after this period." — Crane, p. 126.

"The inception of a new style must be connected with the name of Tory, whose best work is to be found in his *Books of Hours*. Its predominant note is a rather thin elegance of outline, in which the height of the figures is usually somewhat exaggerated... It is greatly to be regretted that his *Champfleury* is so slightly illustrated. The little picture of Hercules Gallicus which comes in it is quite delightful. If any guide were in existence to the illustrated French books of the thirties in the sixteenth century it would probably be possible to trace the spread of Tory's influence." — Pollard Fine, p. 199.

French translation of the *Hypnerotomachia*. 1561. See no. 43.

## FRENCH BOOKS, 18TH CENTURY

## (ILLUSTRATIONS IN LINE ENGRAVING)

"Copper-plate engraving was presumably adopted as a method for book-illustration for its greater fineness and precision of line, and its greater command of complexity in detail and chiaroscuro; for its purely pictorial qualities, in short." — Crane, p. 130.

"The introduction of the use of the copper-plate marks a new era in book illustration, but as regards their decoration, one of distinct decline... The surface-printed block, whether woodcut or metal engraving (by which method many of the early book illustrations were rendered)... was set up with the type and printed by the same pressure in the same press. With copper-plate... the paper has to be pressed into the etched or engraved lines of the plate, instead of being impressed by the lines in relief of the wood or the metal. Thus... that mechanical relation which exists between a surface-printed block and the letter-press was at once broken, as a different method of printing had to be used... The apparent... refinement of the copper-plate did not necessarily mean extra power or refinement of draughtsmanship... but merely thinner lines." — Crane, p. 116.

Wood engraving fell on evil days. Line engraving on copper came to its own for a while. The Rubens and Vandyck schools of engravers of the seventeenth century in the Netherlands, and the French portrait engravers of the same period, brought line engraving to the full flower of its accomplishment and possibilities. This technique gained, combined with a liberal use of the etching needle, served in the next century in France for the book illustrations which, like all graphic art of that time in France, mirrored the elegance, gaiety, luxury, and easy moral sense which marked the eighteenth century.

J. M. Moreau *le jeune*, among the designers, comes most readily to mind. His series of plates such as those for Rousseau's work, or for "Monument du Costume," incidentally form a veritable storehouse of pictorial facts regarding costumes and customs of his day. And there were also Eisen, Gravelot, Marillier, Choffard, Cochin, St. Aubin, to design the graceful, delicate vignettes and head and tail-pieces which made these books the charming things they are.

While this implied a combination of intaglios and relief processes, entailing double printing, the illustrations, being in line, to that extent at least were in harmony with the type-page. Indeed, in some



cases, such as La Borde's *Choir de Chansons* (1773), the entire book, text and illustrations, was engraved on copper. The whole thing, in its spirit of grace and charm, was quite French and was practically limited to France.

89. Ovid. *Les métamorphoses d'Ovide*, traduction de l'abbé Banier. Amsterdam, 1732. 3 v. (Cohen, col. 768-769.)

Illustrated by Picart and others.

*Vol. 2, p. 392. Liv. xii: Sacrifice d'Iphigénie. P. Testa inv. B. Picart del. 1731.*

90. Molière, J. B. P. de. *Oeuvres de Molière*. Nouvelle édition. Paris, 1734. 6 v. (Cohen, col. 712.)

The portrait and the 33 plates, without text, in contemporary binding, with ms. title. (S. P. Avery Collection.)

Illustrations by Boucher, engraved by Laurent Cars.

*"Les Precieuses Ridicules."*

"Boucher's masterpiece in illustration; one of the finest books of the first half of the 18th century." — Cohen, p. 712.

91. Boccaccio. *Le Décameron* de Jean Boccace, traduit par Antoine Le Mâcon. Londres [Paris], 1757-61. 5 v. (Cohen, col. 160-161.)

Lent by Mr. Cortlandt F. Bishop.

Same illustrations and culs-de-lampe as in the Italian edition (Londra, Paris, 1757). The illustrations by Gravelot, Boucher, Cochin, and Eisen, are engraved by Aliamet, Baquoy, Flipart, Lempereur, Tardieu, and others.

*Vol. 1, p. 123: Nouvelle première; plate engraved by Martenasi, after Gravelot.*

"One of the most successfully illustrated books of the whole 18th century." — Cohen, col. 158.

92. La Fontaine. *Contes et nouvelles en vers*. Amsterdam [Paris], 1762. 2 v. 8° (Cohen, col. 558.)

Illustrations by Eisen, engraved by Aliamet, Baquoy, Choffard, Delafosse, Flipart, Lemire, Léveau, de Longueil, and Ouvrier.

Copy with the illustrations in two states.

Lent by The Pierpont Morgan Library.  
*Vol. 1, p. 35: Le paysan qui avoit offensé son seigneur.*

"Among the illustrated books of the xviii<sup>th</sup> century, this edition of the *Contes*, known as that of the *Fermiers-Généraux* because they paid the expense, is the one of which the whole effect is the most beautiful and agreeable; moreover, it is Eisen's masterpiece." — S. de Ricci (Cohen, col. 558).

"Whereas, during the earlier part of the century, credit and reputation were won by the bringing out of works of great size, fashion, during the latter half, carried the little book to the front. It no longer waited modestly behind the ponderous volumes which had been the publishers' glory, but took the first place, just as the *estampe galante* of the same date shouldered out of sight historical engraving." — Lady Dilke, French engravers and draughtsmen of the xviii<sup>th</sup> century, p. 98.

93. — Fables choisies. Nouvelle édition, gravée en taille-douce, les figures par Fessard, le texte par Montulay. Paris, 1765-75. 6 v. (Cohen, col. 551-552.)

Lent by Mr. Cortlandt F. Bishop.

*Vol. 1: Fable xv, plate engraved by Fessard after C. Monnet.*

Edition undertaken by the engraver Fessard. Text and illustrations engraved on copper. Illustrations by Bardin, Bidault, Carême, Desrais, Houel, Kohell, Leclerc, Le Prince, Louthembourg, Meycr, and Monnet. Text engraved by Montulay and Drouët.

94. Ovid. *Les Métamorphoses d'Ovide*, en latin et en françois, De la traduction de

M. l'Abbé Banier. Paris, 1767-71. (Cohen, col. 769-772.)

Illustrations by Boucher, Eisen, Gravelot, Le-prince, Monnet, Moreau, Parizeau, and Saint Aubin, engraved by Baquoy, Bazan, de Ghendt, Helman, Legrand, Léveau, Miger, Rousseau, and others.

Lent by Mr. Cortlandt F. Bishop.

*Page 153, liv. ii, fable xi: Plate by Duclos after Monnet.*

"Superb work due to the care of the publisher Basan and the engraver Le Mire. It is one of the most 'gallantly' illustrated books of the whole century." — Cohen, col. 769.

95. Racine, Jean. *Œuvres, avec des commentaires* par M. Luneau de Boisjermain. Paris, 1768. 7 v. 8° (Cohen, col. 847-849.)

Illustrations by Gravelot, engraved by Duclos, Flipart, Lemire, Lempereur, Lévasseur, Née, Provost, Rousseau, and Simonet.

*Vol. 1: La Thebaïde, engraved by N. Le Mire.*

96. Le Prince, Jean Baptiste. *Divers habillemens des femmes de Moscovie*. [1764-68.] (Cohen, col. 626.)

*Title, with vignette of "Femme du peuple."*

97. Dorat. *Fables nouvelles*. A La Haye et se trouve à Paris, 1773. 2 v. (Cohen, col. 313-315.)

Illustrations by Marillier, engraved by Arrivet, Baquoy, Delauney, Duflos, de Ghendt, Lingée, de Longueil, Masquelier, Née, Ponce, Simonet, etc.

*Page 228: Fable xxii; tail-piece by Y. Le Gouaz, head-piece by N. Ponce.*

"This work, which rivals the *Baisers* in perfection, is the masterpiece of Marillier, with respect to fineness of execution and the spirit which reigns in all the pretty subjects which decorate it." — Cohen, col. 314.

"'Fables de Dorat.' The text has but the slightest claim to be classed even in the lower degrees of literature, but the illustration — engraved chiefly by de Ghendt, who wins his greatest triumphs in translating Marillier — is of the most brilliant quality. All de Ghendt's little pieces in this volume are miracles of microscopic delicacy. With de Ghendt were joined Masquelier and his associate Née, who were not far behind him in delicate art." — Lady Dilke, French engravers and draughtsmen of the xviii<sup>th</sup> century, p. 108.

98. Laborde, Benjamin de. *Choix de chansons mises en musique, ornées d'estampes* par J. M. Moreau. Paris, 1773. 4 v. (Cohen, col. 534.)

Illustrations by Moreau, Le Bouteux, Le Barbier, and Saint-Quentin, engraved by Moreau, Masquelier, and Née. Both text and pictures engraved on copper.

*Reproduction (Rouen, 1881) shown:*

*Vol. 1, title and the portrait-frontispiece by Masquelier after Denon; v. 4, p. 74-75, L'Heureux naufrage, by Masquelier after Le Barbier.*

A copy of the original is in the Library's Spencer Collection.

"This book, one of the most beautiful of the xviii<sup>th</sup> century, is perhaps, with the *Contes* of La Fontaine, the most pleasing of that period by the grace of the subjects and the variety of the costumes represented." — Cohen, col. 535.

99. Gessner, Salomon. *Œuvres complètes*. [Paris: Cazin.] 3 v. (Cohen, col. 432.)

Illustrations by Marillier, engraved by de Ghendt, Delignon, Duflos jeune, de Launay, and de Launay jeune.

*Vol. 1, engraved title-page by R. de Launay le jeune after C. P. Marillier, and portrait of Gessner by N. de Launay after Marillier.*

*French Books, 18th Century, continued.*

100. Rousseau, J. J. Collection complète des Œuvres de Rousseau. Londres (Bruxelles), 1774-83. 12 v. (Cohen, col. 908.)

The portrait and 29 plates by Moreau, bound in a volume. Some of the plates lettered, some with artists' names only. (S. P. Avery Collection.)

The work as published contained portrait of Rousseau, engraved by A. de Saint-Aubin after Latour, 12 fleurons by Choffard, Le Barbier, and Moreau, engraved by Choffard and Leveau, and 37 illustrations by Moreau and Le Barbier, engraved by Choffard, Damburn, Delauney, Duclos, Duflos, Halbou, Lemire, etc.

Tome 2, p. 282: Plate engraved by N. De Launay, 1777.

"In 1773... Moreau began that great illustration of the *Works* of Rousseau, which he understood as no other, which he treated with passion and which is one of his best claims to glory." — Portalis and Beraldi, *Graveurs du 18<sup>e</sup> siècle*, v. 3, p. 134.

"Moreau's... book-illustrations... in which he treats personages of his own day, wearing the costumes of his own century or the traditional costumes of the French stage — which were incorporate, so to say, in the daily national life — are invariably the best. Like Gravelot, Moreau seems bored by classic drapery and conventional nudités." — Lady Dilke, *French engravers and draughtsmen of the XVIIIth century*, p. 141.

"Let us place here the warm appreciation which Moreau's daughter, Mme. Carle Vernet, has offered to her father's talent:

"In this prodigious variety of subjects of all times and genres, what one cannot too much admire is the fecundity and the flexibility of Moreau's talent."

"Rousseau had no more intelligent and artistic interpreter... The designer loved Jean Jacques." — Roger Portalis, *Les dessinateurs d'illustrations du 18<sup>e</sup> siècle* (1877), v. 2, p. 430-431.

101. Suite d'estampes pour servir à l'histoire des mœurs et du costume des français dans le XVIII<sup>e</sup> siècle. Paris: de l'imprimerie de Pault, imprimeur du Roy, 1775. (Cohen, col. 352-363.)

Lent by The Pierpont Morgan Library.

*Les Petits Parains*, engraved by Baquoy and Patas, 1777. (From the "Seconde suite.")

The "Seconde suite" appeared in 1777, the "Troisième suite" in 1783. The first series was illustrated by Freudeberg, the second and third by Moreau. Plates engraved by Romanet, L'Ainé, Lingée, Ingouf, Martini, Baquoy, Guttenberg, Delaunay, Lamburn, Thomas. Later, the worn plates served for Retif de la Bretonne's *Monument du costume physique et moral*.

101a. — Two plates from the preceding:

*La dame du Palais de la reine*. P. A. Martini sculp. 1777. (Seconde suite.)

*Le vrai bonheur*. Simonet sculp. 1782. (3e suite.)

Lent by The Pierpont Morgan Library.

"A great group of artists were employed by Pault in reproducing the famous designs made by his brilliant son-in-law, Moreau, for the 'History of costume.' This costly and splendid publication is not only the most vitally real, but, in certain aspects, also the most dignified representation of the days of Louis XVI."

"In the 'Monument de costume' we find perhaps the finest example of the brilliant sincerity of Moreau's work. He gives us no mere set of fashion plates such as limited the ambition of the publisher Eberts, at whose instance the work was undertaken, but a series of drawings which represent phases of the life of a definite social class." — Lady Dilke, *French engravers and draughtsmen of the XVIIIth century*, p. 109, 141.

102. Figures de l'histoire de France, dessinées par Moreau le jeune et gravées par Le Bas, avec des explications par l'abbé Garnier. Paris: Chez Moreau le jeune, 1785-90. (Cohen, col. 738.)

The engravers were Couché, Damburn, Delignon, Delvaux, Hémerly, Langlois, Masquelier, Pauquet, and others.

No. 82: *Retablissement & clemence de Louis le Debonnaire*, engraved by Garreau.

"This fine collection of illustrations... was not finished by Moreau, and does not go beyond the year 1356." — Cohen.

103. Tasso, Torquato. La Jérusalem délivrée, poème traduit de l'italien (par Le Brun). Nouvelle édition, enrichie de la vie de Tasse (par Suard). Paris: an xi (1803), 2 v. 8°. (Cohen, col. 978.)

Illustrations by Lebarbier, engraved by Bovinet, Courbe, Damburn, Delignon, Delvaux, de Ghendt, Dupréel, Langlois, Thomas, Trière, Romanet, Villerey. "This edition was reprinted with the same illustrations in 1810." — Cohen.

Vol. 1, p. 142, Chant v. Plate engraved by Dupréel after Le Barbier l'aîné.

104. Virgil. Les Bucoliques de Virgile, traduites en vers français (par de Langeac). Paris: Giguet et Michaud, 1806. (Cohen, col. 1203.)

Illustrations by J. B. Huet and Fragonard fils, engraved by Copia.

*Eglogue neuvième*, plate after Huet.

105. Ovid. Les métamorphoses d'Ovide. Traduction nouvelle... par G. T. Villenave, ornée de gravures d'après les dessins de Le Barbier, Monsiau et Moreau. Paris, 1806-07. 4 v. 8°. (Cohen, col. 773.)

Engravings by Baquoy, Courbe, Damburn, Delvaux, de Ghendt, Halbou, Hulk, Langlois, R. de Launay, Malbeste, Mariage, Queverdo, Thomas, and Trière.

Vol. 2, p. 366, no. 58. Plate by L. M. Halbou after Monsiau.

106. La Fontaine. Œuvres complètes. Fables. Paris, 1814. (Cohen, col. 586-587.)

This edition of La Fontaine's works is in 6 v., for which Moreau, according to Cohen, did twenty-five illustrations.

Livre VI, Fable XIII: *Le villageois et le serpent*, by Ph. Trière, after Moreau, 1812.

107. Chodowiecki, Daniel. One of the three costume plates, *Habillemens Berliinois*, in the *Lauenburger Kalender* for 1779. (Engelmann, no. 255.) One of the twelve plates of historical illustrations in the *Gothaischer Hof Kalender* for 1790. (Engelmann, no. 614.)

These etchings by Chodowiecki are placed here, with the French work, in order to illustrate the use of the same medium with quite different racial expression, and, of course, without the characteristic grace of the French vignettes.

"During the last quarter of the eighteenth century, when, in France, Moreau le Jeune was preparing his incomparable designs to 'La Nouvelle Héloïse'; when the famous La Fontaine of Eisen, 'dite des Fermiers-Généraux,' was on every collector's table; when Stothard in England was adding a chastened charm to the decoration of the yet-young novel of manners; and Bewick with his 'Birds' and tailpieces was inaugurating the long triumphs of the boxwood block, there was living quietly at Berlin... an illustrator... possessing some of the distinctive charac-



*French Books, 18th Century, continued.*

teristics of each. His name was Daniel Nicolaus Chodowiecki... There is hardly a known name in contemporary literature for whose work his busy needle did not provide embellishment—good, bad, and indifferent... His true sphere lies in the repre-

sentation of contemporary manners in the form of book illustrations... and his work is strongest when he most tenaciously retains his hold upon the everyday world of his experience... Chodowiecki not only sought the bourgeois, but he found what he sought."—A. Dobson, *Eighteenth century vignettes*, p. 211, 218, 229-230.

## LINE ENGRAVING AND MEZZOTINT, 19TH CENTURY

The use of copper-plate engraving and etching persisted well into the nineteenth century, when it produced the delicately engraved vignettes after J. M. W. Turner and such late and well designed illustrations as Darley's for J. F. Cooper's novels. And in the twenties and thirties, England and America had their "Galleries" and "Annals" and "Keepsakes," the art in which, fathered by able artists in some cases, in others was sentimental and weak to mushiness. These "elegant accessions to the drawing-room table" included as gift books even glorifications of Greenwood and Auburn cemeteries! (See no. 15-27.)

108. Beranger, Pierre Jean de. *Œuvres complètes*. Nouvelle édition, illustrée de 52 belles gravures sur acier... d'après les dessins de MM. Charlet, A. de Lemud, J. hannot, Daubigny, Pauguet, Jacques, Pen- guilly, de Rudder, Raffet, Sandoz. Paris: Perrotin, 1847. (Brivois, p. 53-55.)

Page 161: *Les deux grenadiers*, by Pauguet, engraved by Ed. Willmann.

109. Rogers, Samuel. Italy, a poem. London, 1830.

Page 137: *Rome*, engraved by E. Goodall.

"Turner... about 1830, was commissioned by Samuel Rogers, the banker, connoisseur, and poet, to furnish illustrations to an edition de luxe of his poems... Stothard was allied with Turner... No expense was spared in the production of the two volumes, which, thanks to Turner's illustrations, were to immortalize the poetry of Rogers... Engraving on steel on this delicate scale was a work of no little difficulty... The painter and the engravers are seen at their best."—W. G. Rawlinson, *The engraved work of J. M. W. Turner*, London, 1908, preface.

"Rogers's 'Poems' and 'Italy,' with vignettes on steel from Stothard and Turner, are characteristic of the taste of the period, and show about the high-water mark of the skill of the book engravers on steel. Stothard's designs are the only ones which have claims to be decorative, and he is always a graceful designer. Turner's landscapes, exquisite in themselves, and engraved with marvellous delicacy, do not in any sense decorate the page... Book illustrations of this type... which largely prevailed during the second quarter of the century—are simply pictures without frames."—Crane, p. 146.

P. G. Hamerton, in his *Life of Turner*, says: "Of all artists I think Turner treated the vignette most exquisitely... Stothard's contributions, though often graceful and charming, look like patches on the page... Here we have clear evidence that a great scale is not necessary to the production of a great effect..."

A very grand bit of supernaturalism is that of the armed phantoms passing across the sky after sunset... The drawing is much more impressive than the verses. The superiority... is due, I believe, to the greater resources of mystery which the painter had at his disposal."

110. Milton, John. *Paradise lost*. With illustrations by John Martin. London, 1833.

Plates executed in mezzotint, a medium used to some extent also in the United States by John Sartain and others. See the "Keepsakes," no. 17-20.

Page 147.

"John Martin, over whose 'gorgeous imagination' James Huneker grows eloquently enthusiastic, and who himself mezzotinted some of his vivid conceptions of Old Testament scenes, wide sweeps of mountains and sky, teeming with armies, with angelic hosts and the hordes of Satan."—Weitenkampf, p. 119.

111. Darley, Felix O. C. Illustration for Dickens' "Oliver Twist," engraved on steel by T. Phillibrown. Proof.

"Steel engraving as a means of illustration survived until after the Civil War. So, for example, in certain illustrations by F. O. C. Darley, among them the graceful and characteristic vignettes for the edition of Dickens, issued by Houghton and Mifflin."—Weitenkampf *Graphie*, p. 207.

112. Andrews, William Loring. The old booksellers of New York, and other papers. New York, 1895.

Illustrated with engravings by Edwin Davis French.

*Frontispiece*.

113. — New York as Washington knew it after the Revolution. New York, 1905.

*Frontispiece*, engraved on copper by Sidney L. Smith.

## ETCHED ILLUSTRATION, 19TH CENTURY

114. Mayhew, Edward. The good-for-nothing. With an illustration by G. Cruikshank. (Bentley's Miscellany, no. 19. London, 1838.)

*Cruikshank's illustration, together with the original etched steel plate.*

The vivaciousness of George Cruikshank stands out, in such light and charming designs as his "Puss in Boots." In his "Oliver Twist" series, on the other hand, his melodramatics fail to convince. A vein of somewhat starchy humor pervades the illustrations of the group of men who worked with his caricature method, notably H. K. Browne ("Phiz") and Robert Seymour.

"SCIENTIST... You have a humorous author who occasionally passes into caricature, but who is not

habitually a caricaturist in his writings. You want, however, an amusing illustrator; so you get a caricaturist. He will illustrate some passages quite in harmony with the text, but his drawings will have a general aspect of caricature not in general harmony with the other..."

"CRITIC... In former days, when Dickens and Thackeray were publishing their novels in numbers, the illustrations were always caricatures, and Thackeray himself seems to have had no other idea of illustration... Hablot Browne's designs were clever according to the taste of the day; but on looking them over now we find them very monotonous in their extravagance, certainly more monotonous than the books that they embellished."—P. G. Hamerton, *Portfolio papers*, p. 319-320.

"It is quite possible that the revival of etching... early in the second half of this century, had influence on the illustration of the period... Two soci-

*Etched Illustration, 19th Century, continued.*

eties, the Etching Club and the Junior Etching Club, are responsible for the illustration of several volumes, wherein the etched line is used in a way almost identical with the same artists' manner when drawing for the engraver."—White, p. 151-152.

The Etching Club illustrated Milton's *L'Allegro* (1849), Goldsmith's *Deserted Village* (1841, 1857), Gray's *Elegy* (1847), and Shakespeare's *Songs and Ballads* (1853);—the Junior Etching Club, *Passages from Modern English Poets* (1862).

**115. Flameng, Leopold.** Etched illustrations:

Frontispiece for Delvau's "*Les dessous de Paris*," 1862. (Beraldi, 436.)

Frontispiece for Delvau's "*Le fumier d'Ennius*," 1865. (Beraldi, 437.)

Frontispiece for Banville's "*Nouvelles odes funambulesques*," 1869. (Beraldi, 438.)

Four of the illustrations for the "*Théâtre complet de Molière*" (Paris: Jouaust, 1876-83), after drawings by Louis Leloir. (Beraldi, 528-531.)

**116. Leloir, Louis.** Illustration for Molière's "*Les Precieuses ridicules*," etched by Eugène André Champollion. (See Beraldi, v. 4, p. 83.)

**117. Sonnets et eaux-fortes.** Paris: Alphonse Lemerre, 1869. (Brivois, p. 375.)

Illustrated with etchings by Boilvin, Bracquemond, Flameng, and others.

*Etching by Millet.*

"Etching...competed with wood-engraving as an illustrative medium...and for many years no pretentious *de luxe* volume was complete without a series of *eaux-fortes* by some eminent etcher or group of etchers. Of such works the most interesting...is perhaps *Sonnets et eaux-fortes*... The Parnassian poets, having...adopted a descriptive method based mainly on visual impressions, recognized a special affinity between their art and that of design. What, therefore, could be more appropriate...than

an active alliance between the two, in which each should supplement the other, the sharpness of the etched line deepening the impressions of form and color conveyed more faintly by the words."—W. A. Bradley, in *Print-collector's quarterly*, v. 4, p. 184, 190.

**118. Nerval, Gerard de. Silvie.** Paris: Conquet, 1886.

Illustrations designed and etched by Edmond Adolphe Rudaux.

Lent by owner.

Page 96.

**119. Apuleius, Lucius. Amor und Psyche.** Aus dem Lateinischen von R. Jachmann. Illustriert in 46 Original-Radirungen und ornamentirt von Max Klinger. München 1880. f°.

Page xxviii.

**120. Histoire du Bonhomme Misère.** Avec six eaux-fortes par A. Legros. Londres, 1877.

Plate v; *La mort dans le poirier.*

"The few prints that illustrate, sometimes with a conception Dürer-like in its intensity, sometimes with vision Rembrandt-like in its tenderness—the with us not too well known legend of *Le Bonhomme Misère*. These are '*Le voleur de poires*,' '*La Mort dans le poirier*,' and the rare and touching piece which brings before us the visit of St. Peter and St. Paul to the Bonhomme Misère's abode."—F. Wedmore, *Etchings*, London [1911], p. 63.

**121. Strang, William.** Death and the ploughman's wife. A ballad made and etched by William Strang. London, 1894.

Title and frontispiece, no. 115 and 116 in *L. Binyon's Catalogue of Strang's work*.

Strang's other sets of book-illustrations in etching published in book form, with or without text, include *The earth fiend*, *Paradise lost*, *Pilgrim's progress*, *The ancient mariner*, *Don Quixote*, *Kipling's Short stories*. Laurence Binyon says: "A stubborn and persistent racial flavour tinges all Mr. Strang's work... He remains always a Lowland Scot; and the people he etches, though they may play a part as Spanish peasants (*Don Quixote* series) or Indian soldiers (*Kipling* set), are still natives of that southwestern Scotland which gave us Burns' songs."

## LITHOGRAPHY IN THE SERVICE OF BOOK-ILLUSTRATION

"The history of the reproductive processes is to a great extent the history of book illustration... Line-engraving, etching, mezzotint, aquatint, lithography and wood-engraving have each had its period of application to the ever-present demand for elucidation or adornment of the printed page by means of picture or ornament. To a particularly high degree is this true of wood-engraving... It long held practically undisputed sway until it was supplanted by the now ubiquitous half-tone."—Weitenkampf Graphic, p. 205.

Lithography had its period in this field. Baron Taylor's monumental and voluminous "*Voyages pittoresques en France*" included Bonington's wonderful "*Rue du Gros Horloge*." Delacroix used the stone to interpret "*Faust*" and "*Hamlet*" in a spirit of "truculent romanticism." Numerous lithographic albums saw the light, a number by Charlet, for instance, mainly humorous drawings with a line or two of text underneath. Indeed, lithography became quite the recognized vehicle for caricature, with Daumier

**122. Goethe, J. W. von. Faust, traduite en français par A. Stapfer, ornée d'un portrait de l'auteur, et dix-sept dessins... exécutés sur pierre par E. Delacroix.** Paris: C. Motte, 1828.

Page 62: "*Au feu, a l'aide.*"

"Beraldi wrote: 'Delacroix's "*Faust*" to-day seems to us of an extravagant romanticism. Its interest lies precisely in this violence. It was the profession of faith of the young school... At that moment it was not a matter of being reasonable but of being "*truculent*.'" Delacroix was "*truculent*," but he created a revolution in art."

"Now, this romanticism had at times an outer form which only the vehemently personal touch of

Delacroix saved from sinking close to the stencil of the romantic vignettistes—Gigoux, Nanteuil, Jehannot, Boulanger, Ziegler, and Deveria, who drew the cover design for this '*Faust*' set."—*Print-collector's quarterly*, v. 7, 1913, p. 276-278.

**123. Delacroix, Eugène. Macbeth. Toil and trouble...** [1825.] (Delteil, L. Le peintre-graveur illustré, v. 3, no. 40.)

**124. — Hamlet and his father's ghost. Je suis l'esprit de ton père...** [1843.] (Delteil, no. 105.)

The series of Hamlet illustrations, begun in 1834 and finished in 1843, comprises 16 compositions.



*Lithography in Book-Illustration, continued.*

They are separate sheets, and not book illustrations in the strict sense of that term.

"No doubts arise when you look at these Shakespeare prints from the purely technical standpoint. For example, in the one showing Hamlet about to follow the Ghost, the moonlight about the latter is thrown, by scratched white lines, into a quivering suggestion of movement, a tremulous, unreal shimmer. And in the next plate, depicting Hamlet alone with the Ghost, the background is of natural appearance, and the Ghost, though still obviously a spirit, has taken on more reality under the effect of closer communication. Hamlet's attitude is quite natural, although his waving cloak and blowing hair quaintly suggest the ever-breezy *mise-en-scène* of the 'movie.'" — Print-collector's quarterly, v. 7, 1913, p. 280.

## 125. Bonington, Richard Parkes. "Rue du Gros Horloge, Rouen." 1824.

A plate from Baron Taylor's voluminous *Voyages pittoresques en France*, described in the Print-collector's quarterly, v. 5, p. 445-471, as "The golden book of landscape lithography."

"The block of buildings is indicated with a sureness of touch that, at a little distance, indicates a rich detail of architectural decoration, which on closer view dissolves into the indefiniteness of atmospheric effect." — Architectural record, Dec., 1918, p. 556.

## 126. Isabey, Eugène. Église St. Jean à Thiers, Auvergne. 1831.

A plate from Baron Taylor's *Voyages pittoresques en France*.

## 127. Charlet, Nicolas Toussaint. Croquis lithographiques à l'usage des enfants, par Charlet. [1826.]

No. 10: *Le déserteur*. (No. 654 in Lacombe's catalogue of Charlet's works.)

## 128. — Album lithographique par Charlet. [1829.]

No. 8: *Es Cuirassier z'au Ame*. (No. 734 in Lacombe's catalogue.)

Both this and the preceding album were printed by Villain and published by Gihaut frères.

During the twenties and thirties of the nineteenth century, the Gihaut Brothers issued albums, of which one a year, as Mr. Pennell points out, was for some years devoted to Charlet's drawings. Not a few of these album illustrations by Charlet were ob-

viously experiments in the use of various lithographic methods. Indeed, as Hédiard notes, there was quite a bit of competition between printers in this field; "receipts were made, artists of renown were set to experimenting with them, albums were published in order to bring the results before the public."

The soldier of France was shown at home and in the field, in camp and in the roar of battle, by Raffet, Bellangé, and Charlet. Through these pictorial representations of the *Grande Armée* there moves the figure of him who gave it its reputation, the "Little Corporal," idol of the people.

## 129. Gavarni. Promenade du matin. (Mahéault and Bocher, no. 164.)

Appeared in *L'Artiste*, v. 4, 1832, opposite p. 24.

## 130. — Œuvres nouvelles. Paris [1851-54]. 18 v. in 4.

*Masques et visages. Les Parens terribles*, 2.

## 131. — Il lui sera beaucoup pardonné parce qu'elle a beaucoup dansé.

One of a series of forty for "D'après nature, par Gavarni. Texte par Janin, St. Victor, Texier, Goncourt."

"Gavarni's insight into human nature was profoundly philosophical... [He] had the power of expressing what he saw with a magic touch... Satire is the foundation of his work... Gavarni understood human nature in all its phases. Young dandies, old beaux, young women and old, painters, literary men, labouring classes, vagabonds, market women, beggars, thieves... all these he drew with the greatest possible truth, with a subtle insight into their ways of thinking and acting." — Atherton Curtis, *Some masters of lithography*, New York, 1897.

## 132. Darley, Felix O. C. Compositions in outline by F. O. C. Darley, from Judd's Margaret. Engraved by Konrad Huber. New York, 1856.

"Engraving or etching on stone consists in preparing the stone with gum, so that its whole surface would refuse to take ink. Into this surface the design is scratched with a point, graver, or diamond, and wherever the stone is thus bared it will take ink." — Weitenkampf, p. 208.

*Margaret and Obed encounter the Master in the wood.*

## 133. Pennell, Joseph. A plate from the Devonshire and Cornwall volume in the "Highways and byways" series.

## FRENCH, 19TH CENTURY: WOOD ENGRAVINGS

(No. 148 ILLUSTRATED BY THE GILLOT PROCESS)

## 134. Molière, J. B. P. de. Œuvres de Molière, précédées d'une notice... par M. Sainte-Beuve. Vignettes par Tony Johannot. Paris: Paulin, 1835-36. 2 v.

Illustrations engraved on wood by Andrew Best, Leloir, Maurisset, Porret, and others.

*Les Facheux*, act III, scene v, p. 407.

## 135. Le Sage, Alain René. Histoire de Gil Blas de Santillane. Vignettes par Jean Gigoux. Paris: J. J. Dubochet et Cie., 1838. (Brivois, p. 259.)

"Re-impression of the edition of 1835."

Page 239.

## 136. Cervantes, Miguel. L'ingénieux Hidalgo Don Quichotte de la Manche...

traduit et annoté par Louis Viardot, vignettes par Tony Johannot. Paris: J. J. Dubochet et Cie., 1836-37. 2 v.

Vol. 1, frontispiece.

## 137. Saint-Pierre, Jacques Henri Bernardin de. Paul et Virginie. Paris: L. Curmer, 1838. (Brivois, p. 388-398.)

Lent by The Pierpont Morgan Library.

*Opened to show three cuts after Meissonier.*

"About 450 illustrations inserted in the text, drawn and engraved by French and English artists; Meissonier alone drew about 130 of them." The prospectus of the book mentions Tony Johannot, Français, Eugène Isabey, Paul Huet, Meissonier, Laberge, Marville as the illustrators, and states that "we had announced 400 vignettes, but we have not been able to resist the pleasure of filling lacunae for which



*French, 19th Century: Wood Engr's, cont'd.*

Messieurs the artists promised us wonders." Brivois calls the book "The pearl of XIXth century illustrated books."

"In 1838 was issued a book which, in drawing, engraving, and printing, completely outdistanced anything that had heretofore appeared in England or in France; Curmer's edition of 'Paul et Virginie,' dedicated by a grateful publisher, 'Aux artistes qui ont élevé ce monument typographique à la mémoire de J. H. Bernardin de Saint-Pierre.' These artists include the names of nearly everyone who was then, or soon became famous in French art. The book contains marines by Isahey, beautiful landscapes by Paul Huet, animals and figures by Jacque, and above all, drawings by Meissonier, who contributed over a hundred to this story and to the 'Chaudière Indienne,' published under the same cover. All the best French and English engravers collaborated. Even the printing was excellent, for the use of overlays, made by Aristide Derrière, had begun to be fully understood." — Pennell, p. 20-21.

"Meissonier in France and Menzel in Germany were above all things consummate draughtsmen. They brought into their work not only style but truth. Illustration under their hands took on a new lease of life and suddenly became interesting for its own sake. They showed how the pen drawing... placed in a book at the service of another man's ideas, could nevertheless have its individual dignity and beauty as a work of art." — R. Cortissoz, in *Annual of the Society of Illustrators*, 1911, p. ix.

138. *Les Français peints par eux-mêmes* ... Paris: L. Curmer, 1841-42. 9 v. (Brivois, p. 157-160.)

Illustrations by Daumier, Gavarni, Meissonier, and others.

Vol. 2, p. 277: *Le sportsman parisien*, by Gavarni.

139. *Los Españoles pintados por sí mismos*. Madrid: I. Boix, 1843-44. 2 v. 8°.

This Spanish book is similar in its intent and make-up to the French one here listed — "Les Français peints par eux-mêmes." The illustrations are engraved on wood after designs by L. Alenza, Moranda, Zarza, A. Gomez, Villegas, Medina, Rey, Urbabeta, Brabo, and Vallejo.

Vol. 2, p. 75: *El Segador*, by Alenza.

140. *Scènes de la vie privée et publique des animaux*. Vignettes par Grandville. *Études de mœurs contemporaines publiées sous la direction de P. J. Stahl*... Paris: J. Hetzel et Paulin, 1842.

Page 32.

141. Michelet, Jules. *L'oiseau*. Huitième édition, illustrée de 210 vignettes sur bois dessinées par H. Giacomelli. Paris, 1867.

Page 194: title-page and half-title to 2e partie.

"One of the finest books with wood engravings published by the house of Hachette." — Brivois, p. 278.

142. Balzac, Honoré de. *Contes drolatiques*. Sixième édition, illustrée de 425 dessins par Doré. Paris, no date.

Page 406.

143. Doré, Gustave. An illustration from Perrault's *Contes*. Paris: Hetzel, 1862. (Puss in Boots.)

144. — A plate from "Orlando Furioso." (Angelica chained to the rock.)

"Gustave Doré... though possessed of a weird imagination, and a poetic feeling for dramatic landscapes and grotesque characters, as well as extraordinary pictorial invention... never shows the decorative sense, or considers the design in relation to the page." — Crane, p. 149.

145. Dante Alighieri. *L'Inferno* di Dante, colle figure di G. Doré. Parigi: L. Hachette e C<sup>ie</sup>, 1861.

Page 82: C. XVII, v. 7 and 8: *E quella sozza, etc.*

Doré, grandiloquent, forceful, of a magnificent pose, with a grand style which danced along the abyss of mannerism. Under his influence his engravers acquired a technique of smooth brilliancy. They had a full understanding of the advantage of speed, and avoided cross-hatching like poison.

"POET... Doré, with his coarse interpretations of the poets, is an active evil in literature."

"SCIENTIST. Is it not possible that the artist may keep alive the reputation of the poet?... The readers of Dante are not very numerous, except in Italy... Doré has made the principal scenes in the 'Inferno' known to thousands." — P. G. Hamerton, "Conversations" on book illustration.

"His illustrations to the Bible, Dante and other books, strong and dramatic in composition and gesture, in the suggestion of color and tone... Only, the fine effect, the declamatory gesture, the trick of manner, become a little monotonous if too many of these pictures are looked at in succession." — Weitenkampf, p. 182.

146. Gavarni in London... Edited by Albert Smith. London, 1849.

Opened at p. 55: *Thieves*.

Plates printed with a tint, with high-lights in white. Tint printed from a second block, with the lights cut out. This simplified survival of the old "chiaroscuro" method was for a while a favorite device for American title-pages. It appears, for instance, in the "Ladies' wreath and parlor annual" issued about 1850.

147. Gavarni. *Œuvres choisies*. v. 1. *Les enfants terribles*. Paris, 1846.

"Adieu, madame, à bientôt..." Engraved by Montignoul.

148. Havard, Henry. *La Hollande à vol d'oiseau*. Eaux-fortes et fusains par Maxime Lalanne. Paris, 1881.

As Berald points out, the illustrations are not original etchings, but reproductions after Lalanne.

Page 57.

"The landscape pen draughtsman of France... is Maxime Lalanne... Without his beautiful drawings Havard's *Hollande* would be veritably dead as the cities of the Zuyder Zee. His bird's-eye views have made them live again. For quick, bright, strong, incisive work, for getting at the essence of a thing with sharp, short, brilliant strokes, perhaps no one can equal him. The only possible drawback is that there is too much Lalanne in it. He knew too well what he was going to do." — Pennell Pen, p. 92.

149. Lepère, Auguste. *L'abrevoir derrière Notre-Dame*. Soleil couchant. (No. 264, 2d state, in Lotz-Brissonneau's Catalogue of Lepère's work.)

Appeared in *Scribner's magazine*.

150. *L'Image*, vol. for Dec., 1896-97. Paris. This review was published under the artistic supervision of Tony Beltrand, Auguste Lepère, and Léon Ruffe.

Page 259, article "Paris pittoresque, 14 juillet à Belleville." Wood engraving by Lepère.

"When wood-cut illustration enjoyed its last triumphs, he had pushed it to a virtuosity and a suppleness that were unsurpassable in sureness and wonderful skill... He soon took up wood engraving again, but in a direction towards the primitive cutters of the 15th century... And he was seized by a parallel ambition; to bring the block to the book again, to remake the illustrated art-book, the fate of which seemed so compromised. He founded that precious collection *L'Image*, limited to twelve numbers... His fancy deploys in full liberty over the pages of the book, advancing familiarly into the midst of the type, fraternizing with the text, hobnobbing with his collaborator, the writer." — Léonce Bénédict.

## GERMAN, 19TH CENTURY: WOOD ENGRAVINGS

(A FEW LATE ONES ARE ILLUSTRATED BY PHOTO-MECHANICAL PROCESS)

151. *Der Nibelungen* Noth, illustriert mit Holzschnitten nach Zeichnungen von Julius Schnorr von Carolsfeld und Eugen Neureuther. Die Bearbeitung des Textes von Dr. Gustav Pfizer. Stuttgart and Tübingen, 1843.

Page 281.

152. Schwind, Moritz, Ritter von. *Der gestiefelte Kater*. 1850. (Münchener Bilderbogen. no. 48, 11. Aufl.)

In the woodcuts after... Alfred Rethel, Ludwig Richter (a joy to the sympathetic eye, despite his apparent artlessness), Schnorr von Carolsfeld (whose Bible pictures have in recent years been revived for schoolroom and popular use) and Moritz von Schwind there are indications of a national feeling and a return to simple lines and facsimile engraving.

153. Richter, Ludwig. *Beschauliches und Erbauliches. Ein Familien-Bilderbuch*. Leipzig, 1860.

"*Ehre sey Gott in der Höhe.*" Wood engraving by A. Gaber.

"Richter was not a great artist, but a lovable one. His pictures are convincing because they record observations which came from the heart. Ruskin spoke of his lovely and numberless imaginations and of his remarkable understanding of human character. This insight into character is especially refreshing in these days of much clever and meaningless hook and magazine illustration." — *The Lamp*, Sept., 1904, p. 124.

154. Rethel, Alfred. *Ein Todtentanz aus dem Jahre 1848...* Leipzig [1849].

Plote 2.

Baudelaire gives much space to Rethel's Dance of Death in his unfinished essay on "Philosophical art," which forms part of his volume *L'Art romantique*.

155. Schnorr von Carolsfeld, Julius. *Die Bibel in Bildern*. 240 Darstellungen, auf Holz gezeichnet. Leipzig, 1860. 2 v.

*Die Wiedererkennung Josephs.* 1 Mose, Cap. 45, v. 2, 3. Engraving by A. Gaber.

156. Kugler, Franz. *Pictorial history of Germany during the reign of Frederick the Great...* Illustrated by Adolph Menzel. With five hundred original designs. London, 1845.

Page 428, chap. 33.

An English translation of Kugler's "Friedrich II." In the original German it first appeared in parts in 1840-42, with 378 illustrations instead of the 500 named in the prospectus. The Library has also the German "popular edition" of 1895.

In Germany, Menzel and Ludwig Richter stand out, different and typical. Menzel's pen-drawings, full of spirit and thought, laid a heavy burden on the engravers through copious cross-hatching, and were marvelously facsimiled. Later on he developed a free and rich handling of the pencil, the carpenter's pencil, we are told. Richter had a simplicity of handling, an open line, that is somehow reminiscent of the sixteenth century men; his pictures of children are delightful.

157. Menzel, Adolf. *Illustrations des œuvres de Frédéric le Grand...* Gravures

sur bois par O. Vogel, A. Vogel, Fr. Unzelmann, et H. Müller. Paris, 1886. 2 v.

Vol. 1, no. 171: *Voltaire mort*.

These 200 illustrations appeared originally in the edition of the king's writings published in 1843-56 in 30 quarto volumes. This edition, as well as a later issue of illustrations 1-148, was distributed by gift, and therefore not accessible to the general public. In 1882 a separate edition was prepared from the original blocks, with German and French text. In 1886 a cheaper edition in two volumes was printed from the electrotypes. This is the one here shown.

"The enormous personality of one who might be called, without exaggeration, the greatest illustrator of the century." — White, p. 150.

The ambidextrous Adolf von Menzel, who adhered to the facsimile method, was faithfully reproduced through his influence over the engravers. A style which took no special account of the nature of the block, for Menzel simply drew spirited pen-drawings, cross-hatched where he found it necessary, and for the rest exacted obedient imitation from the engravers, among whom F. W. Unzelmann is specially well known.

158. — Aus König Friedrich's Zeit. Kriege- und Friedens-Helden gezeichnet von A. Menzel, in Holz geschnitten von Eduard Kretzschmar... Berlin, 1856.

The edition "with letters." There was also an edition "before letters."

Opened at "Keith."

159. Kleist, Heinrich. *Der zerbrochene Krug*. Berlin [1877].

For this "édition de luxe" Adolf Menzel drew 30 vignettes which were engraved on wood, and four full-page illustrations which were reproduced by photography.

Page 22-23: 6. Auftritt.

"Menzel... taking up drawing on wood... introduced exquisite facsimile work into his own country, educating his own engravers, Unzelmann, Bentworth and the Vogels, in his edition of the 'Works of Frederick the Great.' Later on he drew much more largely and boldly for the 'Cruche Cassée,' which was freely interpreted on wood. And now he has so arranged his beautiful drawings in pencil and chalk that they come perfectly by process." — Pennell, p. 74.

Dorgerloh, in his catalogue of Menzel's work, deplores the fact that in these wood-engravings there is no longer really fac-simile work, the drawing having not been altogether put on the block in definite lines, but large surfaces being executed in wash, leaving it to the engraver to translate these washes into lines. To go further into this matter here would mean to thrash over again the battles fought on the advent of the "New School" of American wood-engravers in the early eighties of the last century. It may be questioned, however, whether Menzel's much cross-hatched pen drawing would not have been more appropriate in these days of process reproduction, than it was when the engravers had to chip out painfully all the interstices between the numerous crossing lines.

160. Konewka, Paul. *Illustrations to Goethe's Faust...* The English text from Bayard Taylor's translation. Boston, 1871.

Silhouettes.

Opened at vi.

161. Vogel, Hermann. A page from the "Hermann Vogel Album." Reproduced in: T. Kutschmann's "Geschichte der deutschen Illustration," v. 2, p. 269.



German, 19th Century: Wood Engr's, cont'd.

162. **Fidus.** Title of "Die occulte Welt." Reproduced in: O. Grautoff's "Entwicklung der modernen Buchkunst in Deutschland," Leipzig [pref. 1901], p. 113.

163. **Pochhammer, Paul.** Ein Dantekranz aus hundert Blättern. Ein Führer durch die "Commedia." Mit 100 Federzeichnungen von Franz Stassen, und drei Plänen. Berlin, 1905-06.

Page 155: [Purgatory], xxviii: *Monna Vanna.*

164. **Die Buecher der Bibel.** Hrsg. von F. Rahlwes. Zeichnungen von E. M. Lilien. Braunschweig [1908-12]. 3 v.

Vol. 1, p. 187: *Miriam.*

165. **Musaeus, Johann Karl August.** *Rollands Knappen.* Illustriert von H. Lefler und Josef Urban. Wien, 1898.

Page 22.

166. **Boos, Heinrich.** *Geschichte der rheinischen Städttekultur...* Mit Zeichnungen von Joseph Sattler. Berlin, 1897-1901. 4 v.

Vol. 4, p. 321.

"The most rich imagination, governed by the most sure decorative sense; an admirable *entente* of composition, the idea being placed in relief in its plenitude by the most characteristic arabesque and by drawing of a knowing and expressive conciseness; such, in its ensemble, appears the art of Joseph Sattler."—Auguste Manguillier, in *Art et décoration*, v. 16, 1904, p. 109.

## ENGLISH, 19TH CENTURY: WOOD ENGRAVINGS

167. **Select fables; with cuts, designed and engraved by Thomas and John Bewick, and others, previous to the year 1784...** Newcastle, 1820.

Forms v. 1 of Bewick's Works, 1822.

Page 119: *The crow and the picher.*

Wood-engraving, after leading a precarious existence in chap-books and the like, had come back. Hitherto, line drawings on the block had been rendered in facsimile by the engravers. Thomas Bewick adopted box-wood cut across the grain, and the graver, developing wood-engraving into an art of tones and color-values, and not only of lines. The "white line" against the black background, reducing blacks to grays, is the secret of this. As someone has put it, formerly the block was treated as a white surface, like paper, on which the designer obtained grays and blacks by increasing the number of hatchings and cross-hatchings; now the block was treated as a black surface, and the color was lessened in proportion as more white lines were cut. Instead of cutting around lines to throw them into relief, the engraver now could simply cut lines (like the copper plate engraver) into the surface of the block, thus reducing to lighter tints the solid black which would result from printing if the surface remained quite untouched. For a while, at that time, the characteristic nature of wood engraving was not understood by certain engravers who painfully strove to imitate copper engraving on the wood block.

168. **Bewick, Thomas.** *General history of quadrupeds.* The figures engraved on wood by T. Bewick. Second edition. Newcastle upon Tyne, 1791.

Page 301: *The cur-dog.*

This copy was owned by the American engraver A. Anderson, who copied the cuts for the American edition.

169. — *History of British birds.* v. 1: *Land birds.* Newcastle, 1826.

"The last edition published in Bewick's lifetime."—T. Hugo, *The Bewick collector*, 1866, p. 43. This book has a preliminary title-page: "Works of T. Bewick, v. 3. Newcastle, 1822." First published in 1797.

Page 222: *The wood lark.*

170. — *Eight proofs of cuts.*

171. **Neptune presenting to Britannia his trident.** A plate from Oliver Goldsmith's "History of England."

Possibly a later issue of the 1795 edition listed by Thomas Hugo ("The Bewick collector," 1866, p.

33-34), who says: "Several of the embellishments of this work, which are printed as full-page illustrations, are by Thomas Bewick, and bear his initials. The majority of them, however, are believed to be the work of Luke Clennell, one of his most able apprentices, Nesbit, and others."

"Bewick founded a school of very excellent craftsmen, who carried the art to a wonderful degree of finish... It became quite distinct from literal translation of the drawing, which, unless in line, was treated by the engraver with a line, touch, and quality all his own, the use of white line, and the rendering of tone and tint necessitating a certain power of design on his part."—Crane, p. 145.

172. **Rogers, Samuel.** *Poems.* London, 1814.

Page 146: *"To the gnat."*

An early and pleasing example of nineteenth century book illustration, facsimile cuts after designs by Thomas Stothard, intelligently made in open, uncrossed lines. Quite of their time, these drawings bring a faint flavor of the spirit animating sixteenth century work.

173. **Assassination of L. S. Dentatus.** Painted by B. R. Haydon. Drawn on the wood, and engraved by his pupil, William Harvey. 1821.

Lent by Mr. I. Ferris Lockwood.

Although not a book illustration, this print particularly well exemplifies the tendency of certain British wood-engravers to copy the effect of line engravings on copper.

"The imitation of the manner of copper-plate, which Branstion introduced, became common, and was developed in the work of Orrin Smith and William Harvey, in which wood-engraving lost its distinctive virtues. This school, nevertheless, was popular, and its engravings were used to illustrate important works to which for a long time copperplate-engraving alone had been considered equal; thus wood-engraving once more encroached upon its rival's ground."—Woodberry, p. 167.

In every graphic art, the medium (that is, the tools and the substance on which they are applied) both through its nature and the manner in which it is manipulated, imposes itself upon the result to be attained. To engrave on wood with the methods of copper engraving is much like attempting to speak English by the rules of French.

"The wood engraver... strove to compete with the steel engraver, and so it came about that many fine volumes with illustrations printed on india-paper were issued having wood engravings as intricate as steel engravings."—Hayden, p. 94.

*English, 19th Century: Wood Engr's, cont'd.*

174. *The Thousand and one nights*, commonly called the Arabian nights' entertainments. Translation by E. W. Lane. Illustrated by many hundred engravings on wood, from original designs by William Harvey. London, 1839.

Vol. 1, p. 175: *The story of the second royal mendicant.*

"Many of the engravings...will considerably assist to explain text and notes; to ensure their accuracy, I have supplied the artist with modern dresses and other requisite materials."—Translator's preface, p. xxi.

No. 175-198 are devoted to the "men of the sixties," who are dealt with fully in Gleeson White's *English illustration, "the sixties": 1855-70*, Westminster, 1897.

"In England, from 1860 to 1870, some very remarkable drawings were made and engraved upon the block. During the years just before the introduction of photography, Walker, Pinwell, Keene, Sandys, Shields and Du Maurier were illustrating. To a certain extent, they seem to have insisted upon their work being followed."—Pennell, p. 39-40.

"In...English illustration of the sixties...some very interesting individualities expressed themselves—Keene, Millais, Houghton, Walker, Sandys. The fact that many of these engravings were published in magazines does not lessen their art value. On the other hand, not all is good, for the engravers got into bad habits of 'near enough' facsimile, as Linton called it. The Dalziels...have been especially berated...and we have stories of Leech, Rossetti and other artists who hewed the havoc their drawings underwent at the hands of the engravers. But were the artists entirely without blame? Did they not sometimes put down unintelligible networks of senseless and needless cross-hatched lines, with all that such lines implied in the way of increased work on the block?"

"Ruskin once figured out that in a certain drawing by Tenniel, in *Punch*, 1863, two square inches of shadow are cross-hatched with three sets of lines, 'in the most wanton and gratuitous way,' making it necessary for the engraver to cut out about 1,050 interstices. And if, in addition, the block was then cut up into little square sections which were handed to different engravers, what could be expected?"—Weitenkampf, p. 183-184.

"The school of wood engraving after these great designers...offers remarkable examples of this art. Unfortunately bad printing and bad paper have lessened the artistic excellence to a very considerable degree. It is almost wonderful that the printers did not batter the wood blocks out of all recognition... But we must be thankful for what is now remaining as an inadequate record of a great period of English design when the achievements of one or two of the greatest among the men who drew on the wood block entitle them to be regarded as in the first rank."—Hayden, p. 109.

175. Rossetti, Dante Gabriel. *The maids of Elfenmere*. Illustration for a poem by Wm. Allingham, in the "Music master" (1855). Engraved by Dalziel. Proof.

"Rossetti's first work for the wood-engraver... He came into the position peculiar to the illustrator by whom an idea conceived by another is given a fresh interpretation, and who in turn must submit his own interpretative idea to the artist who makes the woodblock... Dalziel writes concerning it that it was 'a remarkable example of the artist being altogether unacquainted with the necessary requirements in making a drawing for the engraver's purposes'... Rossetti writes to Allingham confessing to a share in the responsibility, but is definite as to the wood-engraver's sins..."

"Rossetti groaned in anguish over his martyred

designs for Allingham's 'Poems' and burst out in parody:

O woodman, spare that block,  
O gash not anyhow.  
It took ten days by clock,  
I'd fain protect it now.

Chorus: *Wild laughter from Dalziel's workshop.*

Yet I have seen one of these drawings reproduced in half-tone from the design made before the block was cut, and in comparison with the wood-engraving from the same design, copied on the block, have found it rather spiritless in spite of its daintier draftsmanship and more intricate invention. Dalziel was an artist and his hand knew its duty—to create life, let what must go to the wall."—E. L. Cary, in *Print-collector's quarterly*, v. 5, 1915, p. 320, 323, 324.

Gleeson White quotes W. M. Rossetti as saying: "He probably exasperated Dalziel, and Dalziel certainly exasperated him." Ruskin, in the appendix to his *Elements of drawing* refers to the bad cutting of the first design for Tennyson's *Palace of art*.

176. — Proofs of four illustrations: "Golden head by golden head" (title design) and "Buy from us with a golden curl," for *The Goblin Market* (1862); and "The long hours come and go" (title design), and "You should have wept her yesterday," for *The Prince's Progress* (1866), both books by Christina Rossetti.

Among the writings on Rossetti's illustrations is chapter 3 in William Sharp's *Dante Gabriel Rossetti*, London, 1882.

177. Tennyson, Alfred. *Poems*. London: Moxon, 1857.

Illustrated by D. G. Rossetti, J. E. Millais, W. Mulready, T. Creswick, D. Maclise, W. H. Hunt, C. Stanfield, and J. C. Horsley.

Page 75: *The Lady of Shalott*, by D. G. Rossetti, engraved by the brothers Dalziel.

178. Millais, Sir John E. *The day dream*. Illustration on p. 317 of the Moxon Tennyson (no. 177 in this list).

Proof, in scrap-hook made by W. J. Linton with ms. title: "Engravings on wood, my own work in England." It is pasted on sheet 29, where it is credited to Rossetti.

Another lot (30 pieces) of engravings by Linton, bound in a volume, and formerly in the possession of the late Samuel P. Avery, also contains a proof of this cut, likewise credited to Rossetti. It is "touched" and has notes for the engraver on the margins. It was lent for the Rossetti Exhibition held by the Library in the Lenox Library Building in 1902.

"Moxon's Tennyson containing Rossetti's drawings for 'The Palace of Art' and 'Sir Galahad'; Millais' 'St. Agnes' Eve,' and Holman Hunt's 'Lady of Shalott.' These drawings and a few others have given to the book a fame, among illustrated volumes, which it has no right or claim to."—Pennell, p. 88-89.

"It satisfies no decorative ideal as a piece of book-making."—Gleeson White, p. 105.

"This work, while having the general characteristics of the prevailing taste—an accidental collection of designs, the work of designers of varying degrees of substance, temper, and feeling...without the slightest feeling for...harmony of text and illustration—yet possessed one remarkable feature which gives it a distinction among other collections, in that it contains certain designs of the chief leaders of the pre-Raphaelite movement, D. G. Rossetti, Millais, and Holman Hunt."—Crane, p. 150.

"The revolution which the pre-Raphaelites were bringing about by their interpretative and symbolic method, their personal points of view...showed itself clearly...in the Tennyson, 1857. There the pre-Raphaelites worked side by side with some of the older men who still carried out the traditions which they were discarding... The pre-Raphaelites had



*English, 19th Century: Wood Engr's, cont'd.*

something to say very pertinent to the subject in hand, the rest nothing... to show that they had any sense that they were illustrating not nature but literature. The illustrations of the pre-Raphaelites were personal and intellectual readings of the poems to which they belonged." — L. Housman, *Introductory essay*, in "Arthur Boyd Houghton," 1896, p. 13.

The Moxon Tennyson introduces the noteworthy group known as the men of the "Sixties," essentially British in the spirit of its entirety, and strongly individual in its members. The massive straightforwardness of J. E. Millais, the flowing grace of Du Maurier's early work, the energetic thrust of A. Boyd Houghton (sometimes to be forcibly adjusted to that age of crinolines and croquet), the sure characterization of Keene (that most noteworthy of *Punch* artists, who could set a "comic" in a landscape of summarily indicated charm), — these are things to be enjoyed.

**179. Poets of the nineteenth century.** Selected and edited by Rev. R. A. Willmott. Illustrated with one hundred engravings, drawn by eminent artists, and engraved by the brothers Dalziel. London, 1857.

The illustrators were Birket Foster, W. Harvey, J. D. Harding, H. Weir, J. E. Millais, J. Tenniel, J. Gilbert, James Godwin, E. H. Corbould, G. Dodgson, J. R. Clayton, and others. A somewhat mixed lot, including men of the older school and the new.

*Page 123: The dream, by Byron, illustration by J. E. Millais.*

"Early drawing by Millais... There is a simplicity and a directness of sentiment in the drawing, and a suggestion of pathos conveyed by the masterly lines which it is difficult to believe ever proceed from the epoch in which the lustre ornament and the wax fruits under glass shade, the Windsor chair and the antimacassar were the prevailing features." — Hayden, p. 107.

**180. Once a week, v. 4, Dec., 1860 – June, 1861.** London.

*Page 603: On her death-bed, by George Du Maurier.*

Other illustrators in this volume are H. K. Browne, J. Leech, Morten, H. J. Hine, W. Harvey, J. W. Brooks, H. Weir, M. J. Lawless, C. Green, F. Walker, Tenniel, Sandys, and C. Keene.

**181. Once a week, v. 6, 1861–62.** London.

*Page 183: Illustration by Frederick Sandys for George Meredith's poem "The old Chartist," engraved by Swain.*

"From the time *Once a week* started, to the present, the bulk of illustrations of any merit have been issued in serial publications... It is a healthy sign to find people interesting themselves in the books of the sixties; it should make them more eager for original contemporary work, and foster a dislike to the inevitable photograph from nature reproduced by half-tone... Then, as now, a vast army of quite second-rate draughtsmen were available... The danger lies rather in appreciating too much, whether of 'the sixties' or 'the nineties'; yet, if one is stoical enough to praise only the best, it demands... no little hardness of heart. The intention always pleads to be recognized." — White, p. 9, 14, 15.

**182. Once a week, Aug. 16, 1862.**

*Page 210: The morning before the Massacre of St. Bartholomew, by Whistler, engraved by Swain.*

**183. —** Proof of the same illustration, signed by the artist and inscribed in pencil: "The white girl."

"'Once a week' was started by Bradbury and Evans, and the first volume contained illustrations by H. K. Browne ("Phiz"), G. H. Bennett, W. Harvey, Charles Keene, W. J. Lawless, John Leech, Sir J. E. Millais, Sir John Tenniel, J. Wolf; this

is the veritable connecting link between the work of the past as exemplified by Harvey, and of the present by Keene." — Pennell, p. 89.

**184. Dalziel, George, and E. DALZIEL.** The brothers Dalziel: a record of fifty years' work in conjunction with many of the most distinguished artists of the period, 1840–1890... London, 1901.

*Page 42: A ball-room, by Frederick Walker, illustration from "London society."*

**185. Good words for 1862.** London.

*Page 657: "Out among the wildflowers," by Frederick Walker, engraved by Dalziel.*

"Walker was purely English in his instincts. 'More almost than any other painter of similar rank,' one of his critics says, 'did he depend on "feeling" for success,' and if the feeling often dips down toward sentimentality it not less often rises to sincerest sentiment, as in *The Old Gate*... He drew for 'Once-a-week,' 'Good words,' and the 'Cornhill magazine,' all periodicals concerned with the formation of the new strong school of English book illustration... From Walker's work on wood, more or less mutilated by the engraver, one cannot gain a just impression. Work as sensitive and tender as Walker's at its best loses the most important elements of its charm in translation. Photographs of some of his drawings on wood exist, and show how deftly he felt his way with pencil, pen, and brush to a result appallingly difficult to interpret. He is said to have been the first to introduce brush-work into his wood drawing, using the spreading of the brush to give texture... If Walker was romantic about England it came from his deep love for all that is lovely there." — E. L. Cary, in *Print-collector's quarterly*, Dec., 1917.

**186. Good words for 1863.** Edited by Norman Macleod, and illustrated by J. E. Millais, John Tenniel, J. D. Watson, T. Morten, F. Sandys, John Pettie, and others.

*Frontispiece: The labourers in the vineyard, by J. E. Millais, engraved by Dalziel brothers.*

**187. Cornhill magazine, v. 14, July – Dec., 1866.** London.

*Page 331: Cleopatra, by Frederick Sandys, engraved by Dalziel.*

"His work throughout shows close archaeological study. The *Cleopatra*, which Dalziel praises for its 'dignity and grandeur of design,' is a notable illustration of his zest... Only from a mind filled with pictures of characteristic ornament, could he have contrived such an amplitude of authentic detail as he has put into this full, but well balanced and logical, composition... He was a decorator who invariably illustrated rather than expressed emotion... The method in his woodcuts is direct and vigorous. After making his preliminary drawing in pen and ink on millboard, he worked directly on the block, drawing his design line by line with a fine brush and Indian ink. His work was admirably adapted to reproduction." — E. L. Cary, in *Print-collector's quarterly*, April, 1917.

**188. Cornhill magazine, v. 11, Jan. – June, 1865.** London.

*Page 564: Wives and daughters, illustration by George Du Maurier, engraved by Swain.*

**189. Foster, Birket.** Pictures of English landscape, engraved by the brothers Dalziel; with pictures in words by Tom Taylor. London [1862].

*Plate 5: The gleaners at the stile.*

"Contains thirty singularly fine drawings engraved by Dalziels, of which the editor says: 'It is still a moot point among the best critics how far wood-

*English, 19th Century: Wood Engr's, cont'd.*

engraving can be profitably carried — whether it can attempt, with success, such freedom and subtlety of workmanship as are employed, for example, on the skies throughout this series, or should restrict itself to simple effects, with a broader and plainer manner of execution.” — White, p. 117.

190. *Arabian nights*. Dalziels' illustrated Arabian nights' entertainments. The text revised and emendated throughout by H. W. Dulcken, with upwards of two hundred illustrations by eminent artists. Engraved by the brothers Dalziel. London [1863–65].

Illustrated by A. Boyd Houghton, T. Morten, Sir J. E. Millais, J. D. Watson, Sir J. Tenniel, T. Dalziel, G. J. Pinwell.

Page 49: *Zobeide prepares to whip the dogs*, by A. Boyd Houghton, engraved by Dalziel.

“The aim of his technique, to make realism and style compatible with one another... For texture, intricate blendings of form, the quantities of atmosphere and sunlight, his eye had all the keenness of a realist's. For flow of line, disposition of mass or balance of tone, he was a stylist and designer, working in decorative values to a decorative effect... Much of his handling has the qualities that belong to a brilliant sketch rather than to a finished drawing... Passing from technique, one comes to the main intellectual interest of Houghton's work, its imaginative force and vitality as an illustration of its subject... It was his habit to draw his illustrations straight upon the wood without any preliminary sketches...” — Laurence Housman, Introductory essay in “Arthur Boyd Houghton: a selection from his work in black and white, printed for the most part from the original wood-blocks,” London, 1896.

191. *The Parables of Our Lord*. With pictures by John Everett Millais, engraved by the brothers Dalziel. London, 1864.

Page 33: *The lost piece of silver*.

192. *Twenty India paper proofs of the drawings by J. E. Millais to the Parables*. With...twenty autograph letters (in facsimile) from Millais to the Dalziels during the progress of the work. (Hampstead, 1904.)

“The Parable of the unmerciful servant,” and letter of Jan. 13, 1858: “I am delighted with the cutting of the three Parables. There are, however, a few corrections to each which will materially improve them...”

“They were not indeed ordinary illustrations, and Millais might well have been content to have his fame as an illustrator rest on these magnificent arrangements of flowing line. In ‘The lost piece of silver’ the curves of the woman's bending figure, contrasted with the strong straight line of the broom and the rectangular opening in the wall, make as fine a composition as can be found in the whole range of British art.” — E. L. Cary, in *New York Times*, Aug. 10, 1919.

“The pre-Raphaelites gave the first direct impulse to the newer school. That their work set going the impulse which in Kelmscott Press editions, the Birmingham School, the Vale Press, Beardsley, Bradley, and a host of others on both sides of the Atlantic, is ‘the movement’ of the moment is too obvious to need stating. But for ‘the sixties’ proper, the paramount influence was Millais — the Millais after the pre-Raphaelite Brotherhood had disbanded. Despite a very ingenious attempt to trace the influence of Menzel upon the earlier men, many still doubt whether the true pre-Raphaelites were not quite ignorant of the great German... If a foreign source must be found, Rethel seems a far more possible agent.” — White, p. 150–151.

193. *Williamson, George C.* George J. Pinwell and his works. London, 1900.

Page 55: *The Dovecote, drawing for “English rustic pictures,” 1865, “from the original woodcut.” Engraved by Dalziel.*

194. *Works of Shakespeare*. Edited by Howard Staunton. The illustrations by John Gilbert, engraved by the brothers Dalziel. London, 1866. 3 v.

Vol. 1, p. lxxiii: *The two gentlemen of Verona*. Title.

Vol. 2, p. 148: *As you like it, act iii, sc. 2.*

Vol. 3, p. 371: *Hamlet, act iii, sc. 4.*

“Sir John Gilbert's edition of Shakespeare published by Routledge in three volumes, 1858 to 1860... has yet, as a whole, to be surpassed.” — Pennell, p. 89.

195. *Jerrold, Douglas*. Mrs. Caudle's curtain lectures. Illustrated by Charles Keene. London, 1866.

Page 41: *Ninth lecture*.

“Too much cannot now be said about Keene... as some slight amends for the general indifference which was his portion during life... Keene, the most accomplished draughtsman in England... in some ways is a far greater artist than Vierge... but his illustration... could not be perfectly reproduced to print with type. He set an impossible task to the engraver. The artist who wishes a perfect reproduction of his design must attend to the technical requirements and limitations inevitably imposed upon him. How different would have been the results had he worked like Vierge for the photo-engraver... When the beauty of Keene's drawings in *Punch* is extolled it must be remembered that it is really only the engravers' translation that appears on the printed page. Too often the engravings look nothing like the drawings. In Keene's work there is a wonderful feeling for character, a sense of movement and proportion, and a suggestion of living things in living nature. It is in the power of making things live that Charles Keene has excelled, that he is the equal of any of the world's master draughtsmen.” — Joseph Pennell, *The work of Charles Keene*, 1897.

196. *Carroll, Lewis*. Alice's adventures in Wonderland. With forty-two illustrations by John Tenniel. London, 1868.

Frontispiece, engraved by Dalziel.

“‘Some people,’ he once said to Spielmann, ‘believe that I am no humorist... Now I believe that I have a very keen sense of humor, and that my drawings are sometimes really funny’... Who can fail to see the twinkling eye behind the scenes he drew for *Alice in Wonderland*? He has fixed for us, with hearty sympathy, types of the hatter, the mad hare, the carpenter, the loquacious walrus, and the rest of the company.” — *Scribner's magazine*, June, 1914.

197. *Thornbury, George Walter*. Historical and legendary ballads and songs. Illustrated by J. Whistler, F. Walker, John Tenniel, J. D. Watson, W. Small, F. Sandys, G. J. Pinwell, T. Morten, M. J. Lawless, and many others. London, 1877.

Page 157: *Dewfall*, by Whistler.

197a. — — — Boston, 1876.

Page 173: *Seaside hexameters*, by Pinwell, engraved by Swain.

Most of the preface of the book is devoted to comment on the illustrations.



*English, 19th Century: Wood Engr's, cont'd.*

**198. Whymper, Edward.** Scrambles amongst the Alps... Second edition. London, 1871.

*Plate opposite p. 120. Whymper sc.*

"A book greatly prized by collectors, with drawings by Whymper and James Maboney." — Gleeson White, *English illustration*, p. 141.

"Of the various styles of drawing on wood in the sixties, there are three broad divisions. The virile

line, eliminating all local colour, of which the chief exponent was Sandys. The free and realistic line which endeavours to suggest local tone and colour as well as light and shade, of which John Gilbert, Millais, and especially Fred Walker, in its later developments were the chief leading stylists. The wash-drawing with a partial absence of line, leaving the interpretation into line to the wood engraver. Of this third style William Small was the first exponent. In modern wood engraving this has been developed both in the American and English schools to such a degree that wood engraving in its latter days and wood engraving in the days of Holbein and the old wood-cutters are governed by entirely different theories." — Hayden, p. 106.

## UNITED STATES, 19TH CENTURY: WOOD ENGRAVINGS

**199. Anderson, Alexander.** A general history of quadrupeds. Embellished with three hundred and forty-four engravings, chiefly copied from the original of T. Bewick by A. Anderson. Second American, from the eighth London, edition. New York, 1834.

*Page 113: The wild boar.*

"In 1802, for David Longworth, he undertook the reproduction of Bewick's *Quadrupeds*, three hundred cuts... They are all directly copied from Bewick... reversed. Considering the little practice on wood which Anderson had then had, they are wonderfully close copies... tamer than the originals, yet showing a real artistic conception of their best qualities." — W. J. Linton, *History of wood-engraving in America*, 1882, p. 6.

The "Brief catalogue" of Anderson's work (1885) lists a 2d edition, New York, 1848.

**200. —** [Returning from the boar hunt.] After Ridinger.

"No more wonderful piece of pure white line work has been done outside of the Bewick circle." — Linton, p. 6.

**201. The Illuminated Bible...** Embellished with sixteen hundred historical engravings by J. A. Adams, more than fourteen hundred of which are from original designs by J. G. Chapman. New York, 1846.

*Engraved title: The Holy Bible, and frontispiece: Meeting of Jacob and Joseph.*

The "Family Bible," first projected in 1837, was brought out by the Harpers in 1846. The cuts not after Chapman were transfers of English ones. "There was no use of the white line; it was all straight facsimile work, faithful rendering of Chapman's lines, which latter were executed with a fineness and formal precision and crosshatching quite evidently intentionally reminiscent of copper-plate work." — Weitenkampf Graphic, p. 145.

**202. Chapman, John Gadsby.** The last arrow. Drawn and engraved for the N. Y. Mirror. Wood engraving by J. A. Adams after Chapman.

Impression with a tint, printed from a block with the high lights cut out.

**203. Simms, William Gilmore.** The scout... With frontispiece by F. O. C. Darley. New edition. New York, 1854.

*Frontispiece, engraved by Whitney, Jocelyn, and Annin; and title, engraved by Richardson & Cox.*

**203a. —** Original sketch for title of preceding.

**203b. —** Pencil sketch by Darley: two men in 18th century costume.

This and the preceding are preliminary sketches. The final design was drawn on wood for the engraver.

"One who still stands on our records as perhaps the most noteworthy example, everything considered, of an 'all around' illustrator that we have had, — Felix O. C. Darley. Darley's industry was as great as his facility and versatility. The swing of his style, his big grasp of both individual action and the movement of groups of bodies, give his work a distinction even to-day. His illustrations, even if we pick faults in details of drawing, are really illustrations and not simply painfully exact drawings without any appreciable reference to the text." — Weitenkampf Graphic, p. 210.

**204. Irving, Washington.** A history of New-York, from the beginning of the world to the end of the Dutch dynasty... By Diedrich Knickerbocker. With illustrations by F. O. C. Darley, engraved by eminent artists. New York, 1850.

*Opposite p. 141: Wouter van Twiller. Engraved by Frank Leslie.*

Engravings by Childs, Herrick, Bobbett & Edmonds, etc.

"Putnam deserves mention. Irving's *Sketch Book*, produced by him in 1852, was the most beautifully got up book that had then appeared: paper, printing, and margin, of the bandomest." — W. J. Linton, *History of wood-engraving in America*, Boston, 1882, p. 25-26.

**205. Picturesque America...** With illustrations on steel and wood by eminent American artists. Edited by William Cullen Bryant. New York: Appleton & Co. [1872.] 2 v.

*Vol. 2, p. 428, illustrations by Harry Fenn.*

The illustrators included Harry Fenn, R. Swain Gifford, Granville Perkins, Alfred R. Waud, J. D. Woodward, W. L. Sheppard, James D. Smillie, W. H. Gibson, and Thomas Moran.

Bryant says in the Preface: "We have some of the most beautiful scenery in the world... Here is a field for the artist almost without limits. It is no wonder that the landscape-painter should flourish in our country... The illustrations were made in almost every instance by artists sent by the publishers for the purpose. Photographs lack the spirit and personal quality which the accomplished painter or draughtsman infuses into his work."

In "Picturesque America" the landscape artists had their opportunity, particularly Thomas Moran, Harry Fenn, and J. D. Woodward. Fenn was the suggester and principal illustrator of the publication. The cuts form a remarkably interesting collection of well-engraved landscape. S. R. Koehler called the book an epoch-making work. It gave a stimulus to good engraving. In those two profusely illustrated volumes, opportunity came to engravers such as

*U. S., 19th Century: Wood Engr's, cont'd.*

John Tinkey, Morse, Harley, Filmer, Halliwell, J. A. Bogert, Langridge, Karst, N. Orr, J. H. Richardson, Anthony, Annin (whose *Walls of the Grand Canon*, after Thomas Moran, is a particularly careful and fine example), F. O. Quartley, Slader, Henry Linton, Measom, Cranston, Robert Hoskin, Palmer, Alfred Harral, and W. J. Linton.

**206. Faber, Frederick William.** Pilgrims of the night. New York, 1884.

"Illustrations by Edmund H. Garrett. Drawn and engraved under the supervision of George T. Andrew."

*Verse: "Onward we go."*

**207. Gibson, William Hamilton.** Pastoral days; or, Memories of a New England year. New York, 1886.

*Page 62: Engraving by Hoskin.*

In the list of illustrations appear the names of F. S. King, Filmer, Wolf, Smithwick & French, R. Hoskin, and other engravers.

Gibson...used pen and pencil in a number of volumes ("Sharp eyes," "Happy hunting grounds," "Pastoral days") to familiarize a larger public in a charming and graceful manner with characteristic features of animal and plant life and with "the idyllic qualities of nature," as Horace E. Scudder put it.

**208. Tennyson, Alfred.** Enoch Arden. Boston: Ticknor & Fields, 1866.

The illustrations, by John La Farge, Elihu Vedder, W. J. Hennessy, and F. O. C. Darley, number fourteen, of which nine are by La Farge.

*Page 38: Enoch alone, engraved by Anthony & Davis; and p. 51: The seal of silence, engraved by Henry Marsh, both drawn by La Farge.*

"*Enoch's supplication and The Seal of silence* show a noteworthy intensity of feeling, possibly a little beyond the limits of the medium, or of the artist's command of the same, yet stirring, and in the case of the second drawing named, quite compelling... Such works recall Miss E. L. Cary's sentence: 'In the early illustrations, with all their disabilities, we see...the power to throw open to the mind the region of mystery.'"—Print-collector's quarterly, v. 5, 1915, p. 476.

**208a. La Farge, John.** "The fisherman and the genie" and "The giant and the travelers." Engraved on wood by Henry Marsh.

"For the 'Riverside Magazine,' La Farge and [Horace] Scudder projected a series of drawings developing 'representations...of incidents which were doubtful or of such a poetic nature as to pass easily into fairyland.' In addition to the *Pied Piper* there were *The wolf-charmer*, *Bishop Hatto*, *The fisherman and the genie*, and *The giant and the travelers*, all four engraved by Henry Marsh. The difference in execution is remarkable: the first two done in a rosy line, with something of the manner of British illustration, the last two showing a certain Japanese influence in treatment. This Japanese influence, like all others that he underwent—medieval, modern French, and the Blake influence which Miss Cary has traced 'in the little group to which William James and La Farge belonged'—became assimilated in the expression of an artistic individuality that ever remained true to itself."—Print-collector's quarterly, v. 5, 1915, p. 478, 482.

**209. —** The spirit of the water-lily, engraved by Henry Marsh. From Mrs. Abby Sage Richardson's "Songs from the old dramatists," 1873.

This book has four drawings by La Farge and "ornamental designs and vignettes" by Sidney L.

Smith. "The drawings, pictorial introductions to four of the seven sections of the book...are indefinite, not related to individual instances. Each accompanies its group of poems like an expression of mood, an undercurrent of thought and feeling promoted by, and going out to meet, the general strain of sentiment in these songs... It is...the general attitude of an artist who 'practiced the delicate art of thinking as constantly and as naturally as he breathed'... He brings to mind Anatole France's saying regarding one so different—Gavarni: 'He thinks, and that is a cause of wonder in the midst of all this world of artists who are content with seeing and feeling'... *The wolf charmer* and the *Spirit of the water-lily* were engraved by Henry Marsh, who showed faithful and discriminating adherence to La Farge's noteworthy variation of treatment..."

"Decorative feeling is strong in much of his book illustration. But the question of book decoration *per se* does not appear to have come saliently into our artist's scope. He did not deal with illustration as an integral part of the make-up of a book. He did not evince appreciation of the line as an element of harmony with the lines of printing type. Even when he uses the line it is not a dominant force but an incidental effect... His illustrations take full rank in importance with his other works, because they bear equally the impress of his individuality."—Print-collector's quarterly, v. 5, 1915, p. 482, 484, 486, 490, 494.

**210. Kelly, James E.** Engineer crossing the chasm over the Rimac, drawn by James E. Kelly, engraved by Frederick Juengling. From Scribner's, August, 1877, p. 449.

Late in the seventies came that new movement in wood-engraving, emphasized with especial éclat in Juengling's cuts after James E. Kelly's remarkably free drawings for "Scribner's." In these Kelly designs, the line was absent; it was painted illustration, which we see in preponderance to-day, and it set problems for the engravers which were quite in line with the tendency to insist on tones and masses. These drawings were slapped down in broad, sweeping brush-marks, blocked in with disdain of finish. Thus was furthered the wood-engravers' spirit of experiment in rendering the original to the very marks of the brush, the streaks of paint.

**211. —** The Burning of Jamestown. Original wash-drawing by James E. Kelly, showing his method of working. Marked for the engraver: "Reduce to 4½ wide."

With the introduction of photography, there came a change. The moment the design needed no longer to be drawn on the wood, but could be drawn separately and photographed on the block, the artist was given a much greater freedom. He could now work on any scale, on any material, and with any medium. That ultimately led to painted illustrations, and in the hands of less able or less conscientious men, in these days of facile reproduction by the half-tone process, to what has been called the "half-realized daub."

To the wood-engravers this change brought a power which was exploited and developed especially in the United States with a virtuosity that at first overshoot its mark by imitating externals (brush-marks and the like) with meticulous faithfulness. It developed into the remarkable interpretative art of men such as Cole and Wolf, whose engravings after famous paintings are, of course, not so much illustrations as prints, fit for portfolio and wall.

For that reason, work such as that is not included in this exhibition, since that is limited to the consideration of media in their relation to illustration.

"At last it became apparent that the old conventions were inadequate and that they had to go by the board. The line had to be tampered with in order faithfully to render the qualities characteristic of the artist's painting. In other words, the painting came to be deemed more important than the exploitation of the engraver's skill in the production of lines.



*U. S., 19th Century: Wood Engr's, cont'd.*

All the old conceptions of reproducing textures — a certain sort of line for this and another sort of line for that — had to go...

"In a word, engraving became no longer engraving *per se* but painting, and because of the need of interpreting this deeper artistic feeling the technical difficulties of the engraver were increased a hundred-fold." — E. L. Cary, *Print-collector's quarterly*, v. 5, 1915, p. 339.

212. Goldsmith, Oliver. The hermit, a ballad. Illustrated by W. Shirlaw, engraved by F. Juengling. Philadelphia, 1886.

Page 22: Full-page illustration with border; tail-piece on opposite page.

213. Pyle, Howard. Death of Braddock, by Howard Pyle. Engraved by C. W. Chadwick. Proof.

Appeared in *Scribner's magazine*, v. 13, p. 533.

"A particularly noteworthy connecting link between the last generation and the present was Howard

Pyle. 'Versatile,' one would say, were there not the fear of a hy-taste, in that term, of glih facility — particularly foreign to him. The periods and subjects which he covered were varied indeed: seventeenth century England and France, the American Revolution and our Civil War, buccaneers, Robin Hood, the divers and fishermen of our coasts and Holmes' 'One boss shay' and 'Autocrat of the break-fast table.' His careful historical correctness was free from possible pedantry through the success with which he projected himself into time, place and spirit of each scene that he portrayed. His use of the pen, with an archaic flavor that caused Pennell to characterize him as 'a careful student of Duerer,' was pretty well abandoned, later on, for that of the brush. He painted his illustrations; that fact, in itself, brings him in touch with the younger men of this day, who are to a great extent availing themselves of this method of working for reproduction." — Weitenkampf Graphic, p. 231-232.

A history of wood engraving is practically a history of book-illustration. Its development eventually led to a craftsmanship so remarkable as to give rise to the objection that the art had been forced beyond its province. After that, it was almost entirely supplanted by the processes of the camera.

## PROCESS WORK: PAINTED ILLUSTRATION

With the coming of the photomechanical processes, the engraver began to go. The illustrator continued to paint illustrations increasingly. Howard Pyle, who had begun as a line-draughtsman of an archaizing tendency, working with an evident feeling for that harmony between drawing and types repeatedly referred to here, finally painted his illustrations, which, full page plates, were printed like all other such work on a coated paper which had to be tipped in between the printed pages. We all know how easily and how soon such "inserts" start away from their moorings, as though following a tendency to leave a place where they do not necessarily belong.

Obviously, in such half-tone reproduction of brushed drawings there could not be that relation to the type, that intimate connection with the printed page which line drawings could offer. But it must not be forgotten that process-work is and can be also applied to line drawing.

The easy reproduction of drawings, good or bad, by the aid of the camera and the half-tone process, is referred to in the first note to no. 211 in this list.

214. Hitchcock, Lucius Wolcott. "Dazed, she rose to her sandalled feet." Half-tone.

215. Clark, Walter Appleton. Jacques and his fiddle. "...Eef yo' lak' dat daddie so moch, hein?" Illustration for Henry Van Dyke's "A lover of music," in *Scribner's Magazine*, April, 1899. Proof. Half-tone.

"Clark developed a broader, bolder style, as exemplified by his sympathetic interpretation of the Canadian tales by Dr. Henry Van Dyke. To create ... the frail and whimsical fiddler, Jacques, as opposed to the stalwart Raoul... shows striking powers of imagination... 'The awakening of Helena Ritchie' and 'Legends of the city of Mexico' have afforded him opportunities for self-expression... As Robert Bridges put it, 'The critics have found in his work... power to draw, insight in composition, and delicacy of imagination combined with strength.'" — *International studio*, April, 1907, p. xxxiii-xli.

216. Smedley, W. T. A New York street scene. A man interviewing three others. In background, site of Flatiron Building, before the erection of that structure. Half-tone.

"The... suave method of W. T. Smedley, a method in harmony with the manners of the well-bred, comfortable middle class which he has depicted with particularly happy seizure of essential nature. He has had a keen eye for the individualities which

the monotonous sameness of fashionable attire often veils, as well as for the character that the very fit of the clothes themselves discloses to the observant eye." — Weitenkampf Graphic, p. 223-224.

217. Mowbray, H. Siddons. The wedding gown. A page of lettered text, with design above and below. The whole reproduced in half-tone.

218. Keller, Arthur I. From the holiday edition of Lowell's "The courtin'" illustrated in color by A. I. Keller. "He stood a spell on one foot fust..." Black-and-white half-tone.

219. — "To the book," she said. Drawn by Arthur I. Keller, half-tone plate engraved by R. Varley.

"Arthur I. Keller, identified with *de luxe* editions of American classics (Longfellow's 'Hanging of the crane,' etc.)... His conscientious study of the authors' intentions and characters is embodied in a style that is free and spontaneous. You feel that his illustrations are adequately in harmony with the written word, yet the artist is not merely a reflection of the author. The latter, as it were, speaks to us in the pictures through a discriminating personality that has added life to the characters visualized for us. He seems particularly happy in the representation of groups of people in their temporary mental and physical relations." — Weitenkampf Graphic, p. 236.

## PEN-AND-INK

Joseph Pennell, in his "Pen drawing and pen draughtsmen" (London and New York, 1889), analyses the work of the masters of the pen in a most illuminating manner.

"Any real and true improvement...we are blind and fools not to adopt... It is not its cheapness which gives value to process; neither is it the inability of woodcutting to obtain the same results—a great engraver almost can; but it is the fact that unless this great artist wishes to display his power, it is useless to compel a wood-engraver...to toil and slave for a result in which a machine so often surpasses him."—Pennell Pen, p. 296–297.

220. Pyle, Howard. The merry adventures of Robin Hood... Written and illustrated by Howard Pyle. New York, 1883.

*Opposite p. 79: The stout bout between Little John and Arthur a Bland.*

The plates, with lettering and border, as well as some head- and tail-pieces, are by Pyle.

"Howard Pyle has given in his pen drawings the quaintness of American life in the colonial period, and, in *Robin Hood*, some beautiful ideas of a country he does not know. His *Pepper and salt* and other children's books are as beautiful in their old and quaint simplicity... When I can print along with text a drawing by Pyle, which contains many qualities Dürer could not have obtained save in an etching, and then never could have printed with type, it shows progress... in autographic reproduction of a pen drawing with type..."—Pennell Pen, p. 198–199, 208–209.

221. Abbey, Edwin Austin, compiler and illustrator. Old songs, with drawings by Edwin A. Abbey & Alfred Parsons. New York, 1889.

*Page 116: Drawing by Abbey: Phillada.*

Edwin A. Abbey, "endowed," as Miss E. L. Cary says, "with the instinct for the exquisite and the old," reconstructed the seventeenth and eighteenth centuries for us in his drawings for "Old songs" and Goldsmith's "She stoops to conquer," with a vividness and grace that quite obliterate the preparatory labor of historical studies. The light, caressing strokes of his pen graphically illustrated the easy craftsmanship, the finest technique which attains its result with no trace of effort. "For grace and refinement," wrote Pennell, "he ranks second to none"; those were indeed the salient characteristics of his drawings. In his famous Shakespeare illustrations, W. H. Downes found refinement, tenderness, grace, rather than dramatic force or grandeur. Human character eluded him in a measure. "The characters of Shakespeare," writes Samuel Isham, "have become intimate personal friends; we are not to be put off with a jeweled stomachacher, or an Italian terrace. Abbey did as well as any one has ever done, and gave us a series of graceful figures." Yet there is a charm, an atmosphere in all his work that saves it from being a cold record of antiquarian facts, and to the artist it is a delight in its command of the medium.

222. Arnold, Sir Edwin. Japonica. With illustrations by Robert Blum. New York, 1891.

*Page 64.*

*Also, separate proof of another Japanese subject.*

"Fortunely lived a little too soon for the process work by which many of his followers have profited. Among them all, there has been no more careful and at the same time more brilliant student of his work than Blum."—Pennell Pen, p. 218.

223. Curtis, George William. Prue and I. Illustrated from drawings by Albert Edward Sterner. New York, 1893.

*Page 173.*

These drawings, said Hopkinson Smith, "pre-served the very essence and sweetness of the aroma of [this] charming story."

224. Warner, Charles Dudley. Their pilgrimage. Illustrated by C. S. Reinhart. New York, 1895.

*Page 38: Uncle Ned adjusting the telescope.*

In the work of Charles Stanley Reinhart a forceful directness was joined to what some one has described as a "quick grasp and holding of characteristics of various national and social types." This last point is emphasized in the article on Reinhart by Henry James ("Harper's weekly," June 14, 1890): "He likes to represent characteristics,—he rejoices in the specifying touch."

225. Van Rensselaer, Mrs. Schuyler. English cathedrals. Illustrated with one hundred and fifty-four drawings by Joseph Pennell. London, 1893.

*Page 159.*

"His draughtsmanship...his power of eliminating non-essentials, and capacity for work. 'Years of experience have told Mr. Pennell what is possible to the block-maker,' said a student of his work. 'On this basis he has built up an art that is entirely his own... Mr. Pennell attaches great importance to the making of a decorative book-page; the artist's illustrations always seem to be of a weight sympathetic to the type near which they are set.'—Brush and pencil, May, 1903.

"The forcible fashion of his work, and all that he represents, have influenced black-and-white artists in this country, as his master Rico influenced him... He can apply this power to the realization of an architectural detail, or of a cathedral, of miles of country with river curves and castles, trees, and hills and fields, and a stretch of sky over all; or of a great city-street crowded with traffic, of new or old buildings."—R. E. D. Sketchley, English book-illustration of to-day, 1903, p. 41–43.

226. Frost, Arthur B. Brother Rabbit and Brother Bullfrog. "He shuck his umbrella" like mad." Original pen-and-ink drawing by Arthur B. Frost, and reproduction of the same, much reduced in size.

"Frost has, as H. C. Bunner puts it, 'the charm of a convincing naturalness' ('Harper's magazine,' Oct., 1892). In his collection of drawings 'Sports and games in the open' (1899), with their joy in outdoor life, we feel this same whole-souled, kindly absorption in the point-of-view of the characters whom he depicts. Robert Bridges, writing of Frost in the 'Book-buyer,' March, 1894, quotes F. Hopkinson Smith as saying that 'no man laughs effectively with pen or brush who does not laugh with his own soul first.' He illustrated, with much finish, A. W. Tourgee's 'Hot plowshares' (1883), but better known, more spontaneous, more the outcome of his nature, are his little drawings for F. R. Stockton's 'Rudder Grange.' His delightful treatment of two such different books as H. C. Bunner's 'Story of a New York house' and 'Uncle Remus' is to be noted."—Weitenkampf Graphic, p. 224–225.

227. Wood, Charles Erskine Scott. Maia. A sonnet sequence, by Charles Erskine Scott Wood... Portland, 1918.

"Decorations and types by A.L.B. for his most constant friend the author." A.L.B. is Alfred L. Brennan.

*Page xx.*

One could not find a much greater contrast to



*Pen-and-Ink, continued.*

Remington's rough-and-ready use of pen-and-ink than Alfred Brennan's loving and insinuating courtship of the same medium. . . . Brennan, who was described as. . . "an assiduous cultivator of whimsicality as a fine art," injected a quite personal element into whatever he did, a peculiar flavor which pervaded even when he was simply re-drawing a photograph."  
 "For pure cleverness no one ever surpassed him."  
 — Pennell Pen, p. 222.

228. Dobson, Austin. The ballad of Beau Brocade, and other poems of the XVIII century, by Austin Dobson, with fifty illustrations by Hugh Thomson. London, 1893.

Page 14.

"There are no more facile and prolific illustrators," says Salaman, in Modern illustrators, "than Mr. Hugh Thomson and Messrs. C. E. and H. M. Brock, and all of them are most at home in the humours of the eighteenth and early nineteenth centuries." Among the illustrations which he reproduces in the book are specimens of H. M. Brock's work for "Essays of Leigh Hunt" and "Thackeray's Songs and Ballads," and C. E. Brock's for "Essays of Elia." Both Hugh Thomson and C. E. Brock have sympathetically illustrated Jane Austen's novels.

229. Beardsley, Aubrey. Title of Savoy, no. 2, April, 1896.

230. — Portrait of himself. In the Yellow Book, Oct., 1894.

"It is in *The Yellow Book* that Beardsley first came into contact—one had almost written conflict—with the public. . . . The method adopted by him during this period is distinctive, and he branched into an altogether different one after its close."—H. C. Marillier, Prefatory note in: *The early work of Aubrey Beardsley*, London, 1912.

"No artist has shown greater versatility. . . . The most essential thing in this artist's work is the decorative quality in it. . . . The illustrations, aptly called by the artist 'embroideries,' for 'The rape of the lock,' excessively factitious and formal, are quite in keeping with Pope's. . . buffoonery."—A. E. Gallatin, *Aubrey Beardsley's drawings*, New York, 1903.

231. Malory, Sir Thomas. The birth, life, and acts of King Arthur, of his noble

knights of the Round Table. . . Embellished with many original designs by Aubrey Beardsley. London, 1893-94. 2 v.

Vol. 2, opposite p. 768: *How a devil in woman's likeness would have tempted Sir Bors.*

"Making all allowances, the 'Morte d'Arthur' illustrations are a wonderful accomplishment for a boy of twenty. The amount of invention lavished upon the five hundred and forty-eight vignettes and decorative borders, is prodigious. . . . It is a pity that the. . . scale of reduction fails to do justice to the fine quality of his drawing."—Marillier.

232. Cervantes Saavedra, Miguel de. The history of the valorous and witty knight-errant Don Quixote of the Mancha. Translated by T. Shelton. The illustrations by D. Vierge. With an introduction by R. Cortissoz. New York, 1906. 4 v.

Vol. 4, opposite p. 224.

"The greatest illustrator who ever lived. . . . The most brilliantly illustrated work ever published. . . . *Pablo de Segovia*. . . . Vierge's work is something vastly more than clever. . . . Vierge doubtless owed much to Fortuny. . . . Like Fortuny, he uses the pen to fill his drawings with delicate modeling, but he brought. . . a strength, a delicacy, and a character all his own. In. . . *Pablo de Segovia* one is struck with the entirely different methods used in the many drawings."—Pennell Pen, p. 31, 40-41.

"Line with Vierge was at once a means of distinguished personal expression and a medium cultivated with close reference to modern reproductive processes, and the conditions of modern book-making. . . . In the [*Pablo de Segovia*] the drawings are in their very essence illustrations, with everything in them, grouping, scale, distribution of light and shade, and character of line, calculated to fit naturally into the framework of the printed page. . . . His pen is worthiest of Cervantes."—Royal Cortissoz.

"You hear some young lion of the magazines making light of the black-and-whites that he has recently 'knocked off,' and talking of his impatience to 'get at something serious in color.' Who is too great an artist to follow in the footsteps of Menzel and Vierge? . . . The only way in which to make good illustrations is to make them with an enthusiastic conviction of their illimitable possibilities. . . . Modern illustration is nothing if not contemporaneous, fed at the springs of daily actuality."—Royal Cortissoz, in "Annual of the Society of Illustrators," 1911.

## SOME 19TH CENTURY EFFORTS IN THE UNITED STATES TO PRODUCE THE "BOOK BEAUTIFUL"

There were some notable efforts in this country, during the last two decades of the last century, to produce finely illustrated books. For example, such achievements as Kenyon Cox's "Blessed damozel," and Will H. Low's Keats volumes, the latter designed by the artist to the extent of illustrations, decorative panels, lining papers and covers. The illustrations in these books, as in E. H. Garrett's "Elizabethan songs" (Boston, 1891), and others, were drawn, not in line but in tones, reproduced by photogravure or similar process. But the essential importance of the line was never quite overlooked, here nor abroad. Daniel Vierge is a classic example; Aubrey Beardsley applied the use of black spaces (as did the fifteenth century illustrators of Italy and the Japanese print makers) with an ultra-modern refinement. And in the present section, no. 238-240 are based on the use of lines and solid blacks. The pen is especially the medium of peculiar fitness in these days of photomechanical reproduction, the advantage of which for book illustration Pennell insisted on years ago. It is worth noting that in the special *Studio* number on "Modern illustrators and their work" the overwhelming majority of the drawings reproduced are in line.

233. Rubaiyat of Omar Khayyâm, the astronomer-poet of Persia; rendered into English verse by E. Fitzgerald, with an accompaniment of drawings by E. Vedder. Boston, 1884.

Quatrains 4-10.

Each page of the book, text as well as the design surrounding it, was drawn by Vedder. Thus, while not an example of a harmonious combination of type-printing and illustration, the book is indeed cast in one piece.

234. Keats, John. Lamia. With illustrative designs by Will H. Low. Philadelphia, 1885.

Page 26: Plate and tail-piece.

For the "Odes and sonnets" of Keats (1887), Low designed illustrations, decorative floral panels, covers and lining papers. In the illustrations, said the *New York Tribune* of Dec. 13, 1887, he "approached his difficult task in a spirit of perfect sympathy and sincerity." This unity in the design of a book has from time to time attracted the attention and effort



*The "Book Beautiful," continued.*

of those interested in the production of books harmonious in effect.

The illustrations, like those in no. 235, are photo-mechanical reproductions of brushed drawings.

235. Rossetti, Dante Gabriel. The blessed damozel. With drawings by Kenyon Cox and an Appendix by Mrs. Schuyler Van Rensselaer. New York, 1886.

*First verse, showing plate, head-piece and initial letter.*

"It was no easy task to reproduce in pictures this blending of the spiritual with the human... The design which interprets that moment when the lovers shall ask permission 'only to live as once on earth with Love' is an interpretation and not a mere illustration of the expressed idea... Artist and publisher have been wise in keeping the main designs wholly free from any intrusion of the text... Even when a design is illustrative... it should be a *picture* still, and the beauty and purity of its composition carefully guarded." — M. G. Van Rensselaer.

The illustrations are reproductions of brushed drawings, the full-page plates being pictures in the sense of the preceding paragraph.

236. Browning, Elizabeth Barrett. Sonnets from the Portuguese; illustrated by Ludwig Sandöe Ipsen. Boston, 1886.

*Elaborate ornamental borders in line.*

*Verse: Can it be right to give?*

237. Tile Club, New York. A book of the Tile Club. Boston, 1887.

*Illustrations in "phototype."*

*Page 2: Plate by Frederick Dielman and two illustrations by F. Hopkinson Smith.*

238. The Altar book: containing the order for the celebration of the Holy Eucharist according to the use of the American

Church: MDCCCXCII. (Copyright 1895 and 1896, by D. B. Updike.)

From the colophon: "The plates are designed by Robert Anning Bell; the borders, initials, type and cover by Bertram Grosvenor Goodhue, and the colophons are engraved by Charles Sberborn."

*Opened at Easter Day.*

Lent by the owner.

"Bertram Grosvenor Goodhue and Will Bradley, two artists whose work in book illustration stands in a class by itself. Much of Goodhue's work reflects the Morris influence, as will be seen in the page shown from 'Esther,' but his ability in original design is indicated by the border and initial of the 'Songs of Heredia,' which is given on the same page." — William Dana Orcutt, in "The art of the book." C. Holme, editor, London: The Studio, 1914, p. 261.

239. Bradley: his book. Special Christmas number. Vol. 2, no. 2, December, 1896. Springfield, Mass.

*Pages 50-51, showing two original woodcuts by Will H. Bradley, printed in black, with borders printed in red.*

Lent by the owner.

"Bradley's work evidences the greatest versatility of any decorative artist America has produced. Some of his work shows Beardsley's influence, but no single influence could control so original a genius as Bradley has proved himself to be. The two examples reproduced here represent the extremes in his work — one drawn with a delicacy and accuracy of line which is marvellous in its execution; the other bold and heavy, giving a woodcut effect." — William Dana Orcutt, in "The art of the book," p. 261.

240. Bunyan, John. Pilgrim's progress ... Embellished with over one hundred and twenty designs, done by three brothers, George Wooliscroft Rhead, Frederick Rhead, Louis Rhead. New York: Century Co., 1898.

*Illustrations and borders. Line drawings.*

*Page XVIII.*

## SOME PRINCIPLES OF HARMONIOUS BOOK-MAKING

This section makes its emphasis more by comment and quotations than by exhibits. Various items throughout the exhibition illustrate the indicated principles of book decoration. Quite obviously does the 15th and early 16th century work do so (e. g., nos. 32-38). And of modern books one might instance, for example, nos. 150 (Lepère), 166 (Sattler), 164 (Lilien), 220 (Pyle), 221 (Abbey), 229-231 (Beardsley), 232 (Vierge), 238 (Updike and Goodhue), 239 (Bradley), in addition to those in the present section.

As the importance of certain basic principles is thus underlined all through the exhibition, by examples and comment, the present section forms in a measure a textual recapitulation. The few books that go with this summary are therefore to be considered as incidental accompaniments, not as a massing of absolute criteria.

Adornment in its logical conclusion means harmony, — harmony between the illustration and decoration and the printed page. That inevitably leads to illustration in line drawing, certainly did lead there in that early fifteenth and sixteenth century work, particularly in Italy, which has set for us a standard in book making that must not be lost to sight. And that harmony, again, is based on the nature of the medium, on the fact that typography is a relief process as well as is wood-engraving. That, of course, means that cuts and text are printed in one operation, which again brings in business economy as an incidental factor in the attainment of an appropriateness based on the materials used and on the end in view. And thus we have arrived at a fundamental and necessary factor in all the arts.

Malcolm Salaman, in "Modern book illustrators," refers repeatedly to the importance of this ideal of harmonious decorative relation, and points out also the "distinction between illustration that is merely reproductive and illustration that is both interpretative and decorative." The "Book Beautiful, in which the printed text and the illustrative scheme are conceived as a decorative whole, is as yet a rare thing." This point of view is emphasized also in "The Art of the Book" (London: The Studio, 1914), in which numerous reproductions of titles, borders, decorations show how the principles referred to have been applied in various European countries and the United States.

Men such as William Morris in England, Joseph Sattler in Germany, Bruce Rogers and T. M. Cleland in the United States, representing different national and individual taste and temperament, have in our times clearly brought before us the necessity of considering the relation of the parts of a book to each other, leading to unity in the design of the volume. This has led to the production of books with type, pictures, end papers and covers designed or selected by one artist. The importance of this is not too generally appreciated to-day, but wood-engraving has played its part in helping toward its realization.

"Wood engraving," says Pennell (p. 48), "has survived the mediæval mechanical limitations which were imposed upon it by the primitiveness of the printing-press, but which have been made into its chief

merits. It has survived the ghastly period immediately succeeding Bewick, when the sole end of the engravers on wood was to imitate the engraver on steel or on copper. It has survived the stage of the shop run by a clever business-man who merged the individuality of all his artists and engravers into that of his own firm."

To-day this art is being practiced as a "painter-art," a medium for original expression, mostly with the use of more or less open lines and flat tints, both in black-and-white and in color. And some of its devotees have applied themselves to occasional illustration. Lepère for example, and Gordon Craig. In this country Ruzicka and Lewis have illustrated books in which, again, there is some emphasis on the direct harmony existing between illustrations in line and the printed text. Wood-engraving, since it is, like type-cutting, a relief process, offers a peculiarly effective proof of this fundamental factor in book making.

The photo-mechanical processes have brought good art where it was not so easily brought before. But they have not been an entirely unmixed good. Also, the ease of reproducing drawings done in wash or oils has dimmed to sight the essential significance of the line. The close relation between printing-type and the line-drawn illustration, ornament or initial, is apt to be overlooked.

And yet process-work offers remarkable opportunities for reproduction in line, as is pointed out by Pennell (p. 33-34):

"As the invention of printing gave the first great impetus to illustration, so surely has it received its second and more important from the invention of photography... Greater ease of reproduction, greater speed, greater economy of labour have been secured, as well as greater freedom for the artist, and greater justice in the reproduction of his design... If, on the one hand, this popularity threatens its degradation (foolish editors and grasping publishers flooding the world with cheap and nasty illustrated books and periodicals), on the other, the artistic gain promises to be its salvation, for not in the days of Dürer himself was so large a proportion of genuinely good work published."

The books listed in this section happen to be all illustrated with wood-engravings. But others, mentioned in the introductory paragraph of this same section, show what process can do. The process is there, with fine possibilities. Taste and discrimination will use it to the best advantage.

**241. Morris, William.** The life and death of Jason. A poem by William Morris. Kelmscott Press, 1895.

Two woodcuts designed by Sir Edward Burne-Jones, and borders.

Page 1: Title and frontispiece, showing illustration and borders.

"William Morris's types should be judged on the setting of richly decorated borders which he designed for his pages. Adding to these the designs of Sir Edward Burne-Jones, engraved on wood by W. H. Hooper, we have in the Kelmscott 'Chaucer' the most splendid book which has ever been printed." — The art of the book (London: The Studio), 1914, p. 7.

"In Mr. Morris's ornaments and initials, nearly always admirably harmonious in their quantities with the character and mass of the type, we may perhaps trace mixed influences in design... These influences, however, only add to the distinctive character and richness of the effect, and no attempt is made to get beyond the simple conditions of bold black and white designs for the woodcut and the press.

"Mr. Morris adopts the useful canon in printing that the true page is what the open book displays — what is generally termed a double page." — Crane, p. 193-194.

"Charles Ricketts and Charles Shannon... issued *The Dial* in 1889... Ricketts, Shannon, Sturge Moore, Reginald Savage, and Lucien Pissarro cutting their lovely designs upon the wood. From the enthusiasm that produced *The Dial* grew the Vale Press, which... has given so much joy to bibliophiles, a joy that Mr. Pissarro continues to give with the delicately lovely books he issues from his Eragny Press, in which the ideal of harmonious relation between lettering and pictorial adornment is logically realized with exquisite results." — Salaman, p. 8.

**242. Hofmannsthal, Hugo von.** Der weisse Fächer: ein Zwischenspiel... Mit vier Holzschnitten von Edward Gordon Craig. Leipzig: Insel-Verlag, 1907.

Plate 1: Der Prolog.

**243. MacVeagh, Mrs. Charles.** Fountains of papal Rome. Illustrations drawn and engraved on wood by Rudolph Ruzicka. New York, 1915.

Page 136.

"Ruzicka's sensitive suppleness may be clearly seen... from... the Roman Fountains... In these prints, without the aid of color, he has by a very beautiful and brilliant handling of his masses of black and white... captured the robust exuberant fantasy of the Imperial City." — W. M. Ivins, Jr.

**243a. Brooks, Charles Stevens.** Journeys to Bagdad; illustrated with original woodcuts by Allen Lewis. New Haven, Conn., 1915.

Page 42.

The upshot of all that has been said is that the sense of appropriateness that fits the proper medium to the end in view obtains here as in any art. It cannot, of course, be exercised toward the production of a book harmonious in all its parts unless those concerned — illustrator, printer, binder — also are in harmonious accord. In the end, it is after all more important that we produce well — not necessarily sumptuously — illustrated books, than that we produce many of them. By collecting and preserving the finest examples of the art we obtain sources of inspiration for designers of this day and days to come.

## ILLUSTRATIONS IN COLOR

See also no. 19, 20, 25, 27.

The color-plate forms an interesting specialty by itself. As to its justification, that is a matter of personal opinion. It may very well be argued that color has no place in book decoration. The fact remains that the tendency to color pictures has been with us at most times. Some of the earliest woodcut illustrations, especially in Germany, were directly designed to be colored. The later French books of hours, issued by Hardouyn, often have the engravings so opaquely colored that the printed work is quite covered and you get the effect of an illumination. When aquatint came into use, in the early nineteenth century, its imitation of wash drawings was further aided by washes of color. (Turner and Thomas Girtin both, as boy apprentices, laid such washes for publishers; one recalls R. L. Stevenson's "a penny plain, two pence colored.") And later came the ingenious charm of Kate Greenaway, and the rollicking jollity of Randolph Caldecott. With the development of the half-tone process into the field of color, a veritable riot of color-work ensued.



Putting aside the evidently negligible portion, there remains much good work. The flat tints of Boutet de Monvel, the richness of Rackham or Dulac, the crayon-like lightness of Jessie Wilcox Smith, the insistent realism of Howard Pyle, the intensely decorative quality of Parrish. There is choice enough in all this variety of things that are just as pleasing separately as in the book of which they often do not appear to form a necessary part.

Aquatint is a pleasing art within its limits, with a liquid, translucent effect. Its resemblance to water-color or sepia washes is apparent, and it was employed by its supposed inventor, Le Prince, to reproduce in facsimile wash drawings made by him in Russia. For several decades it served in England as the special medium for the illustration of books of travel.

244. **Ayton, Richard.** *A voyage round Great Britain...* With a series of views... by William Daniell. London, 1814-25. 8 v.

Aquatints.

*Vol. 7, p. 26: Dover, from Shakespeare's Cliff. Drawn & engraved by Wm. Daniell.*

"Ayton's 'Voyage Round Great Britain'... is typical of the very best produced in aquatints for such books of travel. The plates are colored by hand in washes of quiet tints, mingling with the aquatint into one effect... The tender fleeciness of cloud in 'The Reculvers' or 'Dover, from Shakespeare's Cliff' (both in vol. vii); the frequent stretches of placid reflecting water, the rushing swells and whirling spray of 'Kinnaird Head, Aberdeenshire' (vol. vi); the clean, neat, toy-house view of 'Edinburgh from the Calton Hill' (vol. vi); and the plate following it, with sun-streaked cloud, 'Edinburgh, with Part of the North Bridge and Castle'... seem to mark the limit of attainment." — Weitenkamp, p. 135.

245. **A History of the University of Oxford, its colleges, halls, and public buildings.** London: R. Ackermann, 1814. 2 v. f°.

Colored aquatints, by J. Bluck, J. Hill, D. Havell, J. C. Stadler, F. C. Lewis, G. Lewis, W. Bennett... after A. Pugin, F. Nash, F. Mackenzie, W. Turner, W. Westall. These are all views of buildings. There are also portraits in line and stipple, and a number of costume plates engraved in line by J. Agar.

*Vol. 1, p. 125: Queen's College Chapel. A. Pugin, del. J. C. Stadler, sculpt.*

246. **The Microcosm of London.** London [1808]. 3 v. (R. Ackermann's Repository of arts...)

Illustrations by Thomas Rowlandson and A. Pugin. Text by W. H. Pyne (v. 1-2) and W. Combe (v. 3).

The preface informs us that: "The architectural subjects will be delineated by Mr. Pugin, whose uncommon accuracy and elegant taste have been displayed in his former productions. The figures are from the pencil of Mr. Rowlandson, with whose professional talents the public are already so well acquainted."

*Vol. 1, p. 126, plate 19: Water Engine. Cold-Bath-Field's Prison. Pugin & Rowlandson del. et sculpt. J. Bluck aquat.*

"Let us consider how one of Rowlandson's plates for this work would be produced. The artist was summoned to the Repository and supplied with paper, reed-pen, Indian ink, and water-colour... With his rare certainty of style, he made a sketch... This he etched in outline on a copper plate, and a print was immediately prepared on drawing-paper. Taking Indian ink, he added the delicate tints that expressed modelling and shadowing. The copper plate was then handed to one of Ackermann's numerous staff of engravers — Bluck, Stadler, Havell, and the rest. When Rowlandson returned in the afternoon he would find the shadows all dexterously transferred to the plate by aquatint. Taking a proof of this, the artist completed it in those light washes of colour so peculiarly his own; and this tinted impression was handed as a copy to the trained staff of colourists, with years of practice under Ackermann's supervision." — M. Hardie, "English coloured books," p. 90-91.

247. **Egan, Pierce.** *Life in London...* Embellished with thirty-six scenes from

real life, designed and etched by I. R. & G. Cruikshank; and enriched also with numerous designs on wood, by the same artists. London, 1822.

Aquatints.

*Page 184: Tom and Jerry in trouble after a spree.*

248. — *Real life in London...* Embellished and illustrated with a series of coloured prints designed and engraved by Messrs. Heath, Alken, Dighton, Rowlandson, &c. London, 1829-30. 2 v.

Aquatints.

*Vol. 1, title-page: Real Life in London. W. Read del et sculpt.*

*Vol. 2, p. 536: Ascot Races. Drawn & etched by H. Alken Esq.*

249. **Combe, William.** *The tour of Doctor Syntax, in search of the picturesque. A poem...* [by William Combe.] London, 1812. 30 colored pl.

Aquatints.

*Page 150: Dr. Syntax. Rural Sport. Designed and etched by Rowlandson.*

250. **Blake, William.** *Milton: a poem in 12 books.* The Author & Printer W. Blake, 1804..

"Printed in black, painted with water-colors... Only two other copies known, one in the British Museum, and one in the Lenox Library, now The New York Public Library. The Lenox copy... has forty-nine plates, four more than this copy... The illustrations are carefully finished, in the same manner as those of *Urizen*, and produce the effect of water-color drawings... Different colors, harmoniously blended, are washed across many of the plates, producing an indescribably brilliant effect." — Catalogue of books, engravings, water-colors and sketches by William Blake, Grolier Club, 1905, p. 53, 57. The introductory note to this catalogue gives a description of Blake's method of printing and coloring his illustrations.

"A very charming phase of book-illustration followed close upon this great black-and-white period, and it was a phase of colour. The flat wood-block process was developed by Edmund Evans, the colour-printer, and, encouraged by him, three gifted artists of severally distinctive styles exploited its possibilities with distinguished and popular success. Randolph Caldecott, Kate Greenaway, and Walter Crane — their very names call to mind a captivating series of picture-books in which their fancies made dainty frolic and revel for the delight equally of children and grown-ups." — Salaman, p. 7.

"Edmund Evans's name will always be associated with cheap colour-illustrated children's books. In this connection may be mentioned that charming little book, *Baby's Opera*, illustrated by Walter Crane... The very numerous children's books so quaintly and daintily illustrated by Kate Greenaway were also turned out from the 'Racquet Court Press,' as Mr. Evans termed his printing establishment... Randolph Caldecott was another popular illustrator of children's books whose designs were reproduced by Evans." — R. M. Burch, *Colour printing*, London, 1910, p. 154-158.



*Illustrations in Color, continued.*

**251. Language of flowers;** illustrated by Kate Greenaway. Printed in colours by Edmund Evans. London [1884].

*Pages 26-27.*

**252. Greenaway, Kate.** Under the window. Pictures and rhymes for children by Kate Greenaway. Engraved and printed by Edmund Evans. London, no date.

*Title-page.*

"Under the window, published 1878, was epoch-making. When the original drawings for *Under the window* were exhibited... Ruskin exhausted the splendours of his vocabulary... and Austin Dobson wrote that 'since Stothard, no one has given us such a clear-eyed, happy-hearted childhood.' The appreciation of Kate Greenaway's work was universal. In France its reception was always enthusiastic... The *Temps* said: 'Never has a sweeter soul interpreted infancy and childhood with more felicity.' — Kate Greenaway, by M. H. Spielmann and G. S. Layard, New York and London, 1905, p. 60, 63, 268-269.

On pages 64-65 of this biography appears a description of the process of color-printing by Edmund Evans himself.

**253. Crane, Walter.** The baby's opera. A book of old rhymes with new dresses. Engraved, and printed in colours, by Edmund Evans. London, New York [1877].

*Pages 36-37: Little Bo-Peep.*

"The Baby's opera' (1877), 'The Baby's bouquet' (1879), and 'Baby's own Esop' (1887)... form the second group of Walter Crane's books for the nursery... Already in 'The Baby's opera' strong colors cannot be found, the harmonies being delicate and subtle. The border designs are lovely effects obtained by the simplest of means. The range of motives in the border designs is varied... every line intimately connected with some passage of the song... No printed type has been used for the lettering, which forms an integral part of the drawings... to balance the design." — P. G. Konody, The art of Walter Crane, London, 1902, p. 41, 42, 44.

**254. Caldecott, Randolph.** Randolph Caldecott's collection of pictures and songs. All exhibited in beautiful engravings... engraved and printed by E. Evans. London [188-?].

*Page 14: The three jovial huntsmen.*

"Who has not laughed and rejoiced over Caldecott's 'John Gilpin' and his inimitable Goldsmith and Washington Irving illustrations, with their breezy humour, their happy, lively art?" — Salaman, p. 7.

**255. Pyle, Howard.** Pictures from Thackeray — "Beatrice and Esmond." Painted for Harper's magazine by Howard Pyle.

*Half-tone.*

**256. Clark, Walter Appleton.** Illustration for "The awakening of Helena Ritchie." "Resting her cheek on his thatch of yellow hair." From Harper's magazine for June, 1906.

*Half-tone.*

**257. Parrish, Maxfield.** Illustration for Milton's *L'Allegro*. "Such sights as youthful poets dream, On Summer eves by haunted stream."

*Half-tone.*

**258. Arabian nights.** Their best-known tales, edited by Kate Douglas Wiggin and

Nora A. Smith. Illustrated by Maxfield Parrish. New York, 1912.

*Page 202: At the approach of evening...*

**259. Eaton, Walter Prichard.** New York; a series of wood engravings in colour and a note on colour printing by Rudolph Ruzicka, with prose impressions of the city by Walter Prichard Eaton. New York: The Grolier Club, 1915.

*Page 55.*

"There is an air of great conviction and finality about everything he does. His New York scenes are admirable." — Sun (New York), May 7, 1910.

"Ruzicka's superb wood-cuts of Manhattan, published by the Grolier Club, in a limited edition." — W. P. Eaton, in The Bookman, Sept., 1918.

"To his technical competency he has joined a keen sense of the very real poetry of the brick and mortar of New York and Boston." — W. M. Ivins, jr.

**260. Shakespeare's comedy of The Tempest** with illustrations by E. Dulac. London [1908].

*Process (half-tone).*

*Page 58: Act 2, scene 2.*

**261. Mother Goose:** the old nursery rhymes illustrated by Arthur Rackham. New York: Century Co., 1913.

*Half-tones.*

*Title-page and frontispiece.*

"The wizardry of Rackham's alertly imaginative art, with its flights of grotesque or romantic fantasy... Whose elves are so elfish, whose witches and gnomes are so convincingly of their kind? His line, with its distinctive accent, is his very own; so are his colour-tones... With all this, Mr. Rackham's pictorial invention is essentially decorative." — Salaman, p. 9, 10.

**262. France, Anatole.** Filles et garçons... Illustrations de M. Boutey de Monvel. Paris [1915].

*Color-plates and black-and-white illustrations.*

*Page 20.*

**263. Musaeus, J. K. A.** Die Buecher der Chronika der drei Schwestern. Illustriert von H. Lefler und J. Urban. Berlin, 1900.

The plates are partly in color. Printed at the Reichsdruckerei.

*Pages 38, 39.*

**264. Larsson, Carl Olof.** Spad-arvet mitt lilla landbruk; 24 målningar med text och teckningar af Carl Larsson. Stockholm, 1906.

*Color-plates (process: "Kromotypier") and black-and-white illustrations.*

*Title-page.*

**265. Pushkin, Aleksandr Sergeyevich.** The golden cock. [In Russian.] Illustrated by I. A. Bilibin. St. Petersburg? 1907.

*Pages 6-7.*

**266. Bartoš, František.** Kytice z lidového básnictva našim dětem. Kresby Adolfa Kašpara. [Little gems from the people's folklore to our children. Illustrated by] Kresby Adolfa Kašpara. Olomouci [n. d.].

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This is an index mainly to the exhibits, and includes authors, artists, engravers, and some publishers and printers, of books shown. It also refers to processes (engraving, etc.). It does not point the way to every name that happens to be mentioned in titles or notes.

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